THE PRICE YOU PAY *vs.* THE QUALITY YOU GET

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ABSOLUTELY misleading is the idea that *price* represents *quality*.

That mistake costs American automobile buyers millions of dollars every year. Right here is the proof.

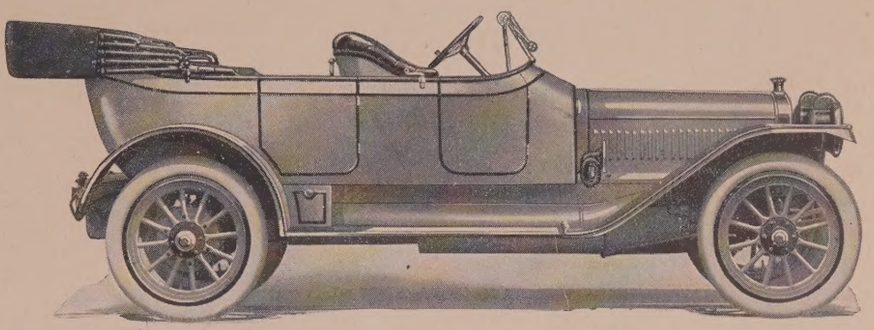
PRICE CLIMBS ABOVE QUALITY

Up to a certain point, and *no further*, the quality put into a car by its maker forces up the car's price.

There is a *limit* to the actual quality any maker can put into his car. But price *never* can and *never* does stop there. Price climbs and climbs, often far beyond the cost of car quality.

Consider the records shown on this page. These facts and figures are *not* secret. You can get them, as we did, from commercial sources. Some of them, were printed in automobile trade journals.

We simply take known figures and analyze them for you. But to make sure of having an absolutely reliable basis of calculation, we had a statement prepared by Haskins & Sells, certified public accountants. (See table No. 1.)



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A LOAD OF $3,000,000 A YEAR

This record covers six representative makers of high-priced six-cylinder cars. These makers are under a burden (for stock dividends, for interest on bonds, mortgages, and gold notes, and for plant depreciation) of $2,435,686.78 per year.

That's only part of it. To pay off funded debts, notes, and mortgages, these makers must set aside money every year for a sinking fund. If we allow ten years for the whole debt, the annual charge for this item is $645,794.79. Making a grand total charge of $3,081,481.57 per year.

NOT AN ATOM OF QUALITY IN IT

You need not be a banker or a broker to know that dividends, interest, principal, and depreciation do *not* add a single atom of quality to any automobile. The quality of cars has *nothing* whatever to do with this three million dollar charge.

But this charge *does* affect the *price* of every car made by these makers. Legitimately so. Stockholders are entitled to dividends. Holders of bonds, gold notes and mortgages are entitled to both interest and principal. And, to keep from wasting his business, every maker must provide for depreciation.

BURDEN COSTS YOU $342.38 PER CAR

Makers who carry this three million dollar burden are forced to *charge enough more* than their cars cost in labor, materials, and quality, in order to get into their cash drawers *a sum of money* (over and above what they pay out for manufacturing) to discharge this burden.

Divide this total charge by 9000 (the total car output*) and the answer is *$342.38 per car.*

So that, when you buy a car made under this burden, you pay $342.38 as your portion of an expense that does *not* in the remotest degree enter into car quality.

*Estimated by editors of prominent automobile trade journals.

AND HERE IS THE POINT

We maintain that it is not possible to put into an automobile more or better car quality than you will find in the Winton Six.

The Winton Six sells at $3000. Salesmen selling cars at higher prices will tell you that it lacks in quality what it lacks in price.

That statement is completely false.

The only thing the Winton Six lacks is *super-price.* It lacks that because the Winton Company, being wholly free from debt and from over-capitalization, is *not* forced to inflate the Winton Six price.

Table No. 2

EXPENSES THAT ADD NO OUNCE OF CAR QUALITY

This table, compiled by ourselves, shows how six representative makers are compelled to charge you more than $600 per car for expenses that do not add a single ounce to car quality:

Annual interest, dividend, and depreciation requirements, six makers, as shown in the Haskins & Sells table	$2,435,686.78
Annual sinking fund requirements, six makers (10% of total debt)	645,794.79
Total annual burden, six makers	$3,081,481.57
This averages per car (9000 car output)	$342.38
Dealer's discount per car in excess of discount on Winton Six	340.00
Total requirements per car for items listed above	$682.38
Winton Company's total requirements per car for similar items, calculated at the same or higher rates	80.00
Excess cost to you per car of six makers for expenses having absolutely nothing to do with car quality	$602.38

COMPARE $80 AGAINST $342.38

Here is what we are *forced* to charge you for the same items shown in tables 1 and 2, and at the same or higher rates:

Stock dividends (6% on $1,000,000)	$60,000
Plant depreciation at 5%	60,000
Interest on bonds, mortgages, and gold notes	Nothing
Sinking fund	Nothing
Total per year	$120,000
Averaging per car (1500 output)	$80

This $80 is $262.38 *less* than must be charged per car under the three million dollar burden. And in neither car is quality involved at all.

AGAIN MORE PRICE, NOT QUALITY

There's still more to add. Consider dealer's discount. The average price of the six cars is $1700 *higher* than the price of the Winton Six. The dealer gets 20 per cent discount. Twenty per cent of $1700 is $340. And so you pay $340 *more* in dealer's discount on one of these cars than you do on the Winton Six.

Add this additional $340 to the excess $262.38, shown above, and you will find a total of $602.38 that we are not *forced* to add to the Winton Six price. (See table No. 2.)

WHY WE PRINT THESE FIGURES

The Winton Company is practically the only one in America selling high grade Sixes at $3000 or more that can publish these facts and figures. Because the Winton Company is practically (if not actually) the only one wholly free from any tremendous burden not connected with car quality. We own our plant scot free, and we owe nothing on bonds, mortgages, or gold notes.

We publish these facts to set you thinking.

Making, as we do, the highest grade car that our long specialized experience and the best of facilities can produce, we want you to find out that a high-quality, up-to-the-minute six-cylinder car of 48 H. P. *need not* cost you more than $3000.

Table No. 1

FINANCIAL OBLIGATIONS THAT BOOST CAR PRICE

These figures, covering six representative automobile manufacturers, were compiled by Haskins & Sells, certified public accountants, from information supplied by the Winton Company:

Interest on funded debts calculated at the rates of interest which the bonds carry.

Interest on notes and mortgages payable, where not specified in the information, calculated at the rate of 6% per annum.

Dividends on preferred stock, where not fixed, calculated at the rate of 7% per annum.

Dividends on common stock, where not established, calculated at the rate of 4% per annum.

Depreciation of buildings and equipment calculated at the rate of 5% per annum.

	Amount	Annual Requirements (Estimated)
Capital stock, preferred	$12,300,600.00	$ 838,060.00
Capital stock, common	13,590,800.00	469,816.00
Funded debts	2,350,000.00	141,000.00
Notes and mortgages payable	4,107,947.93	226,476.87
Total	$32,349,347.93	$1,675,352.87
Depreciation of Building and Equipment Items—5% of $15,206,678.46		$760,333.91
Total Annual Requirements for Interest, Dividends, and Depreciation of Buildings and Equipment		$2,435,686.78

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It holds the world's lowest sworn repair expense record—22.8 cents per 1000 miles.

It is the pioneer self-cranking car, and its makers were the first in the world to make Sixes *exclusively*.

It is the only high-grade car that has not required a single radical change in five years.

It is up-to-the-minute in beauty, in design, in construction, and in performance, and it is the most *restful riding* car in the world.

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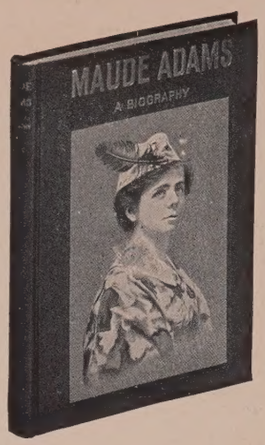

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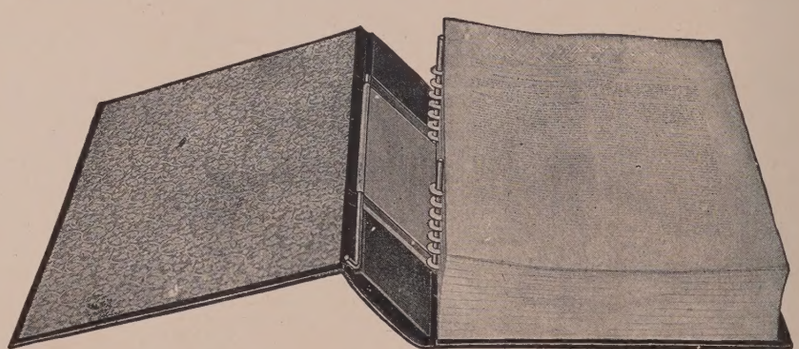

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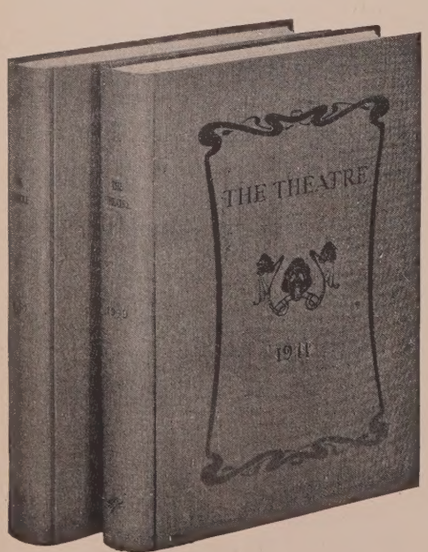

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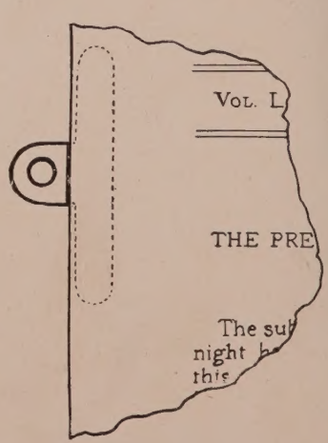

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The Theatre Magazine

8 to 14 West 38th Street, New York City

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Edited by ARTHUR HORNBLOW

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THE THEATRE

VOL. XVI JULY, 1912 No. 137

Published by the Theatre Magazine Co., Henry Stern, Pres.; Louis Meyer, Treas.; Paul Meyer, Sec'y; 8-10-12-14 West Thirty-eighth Street, New York City

White

DE WOLF HOPPER

As the Sergeant of Police in the revival of "The Pirates of Penzance" at the Casino

AT THE PLAYHOUSE

CASINO THEATRE. "PIRATES OF PENZANCE." Comic opera in two acts by Sir W. S. Gilbert and Sir Arthur Sullivan. Produced June 3 with the following cast:

Richard	Eugene Cowles		
Samuel	Richard W. Temple		
Frederic	Arthur Aldridge	Kate	Alice Brady
Maj.-Gen. Stanley	Geo. J. MacFarlane	Edith	Viola Gillette
Edward	DeWolf Hopper	Isabel	Louise Barthel
Mabel	Blanche Duffield	Ruth	Josephine Jacoby

The more than agreeable pleasure which the star revival of "Patience" gave to local theatre-goers has been equalled, if not exceeded, by the admirable production Messrs. Shubert and Brady have given to their renascence of "The Pirates of Penzance" at the Casino. If, in a way, this combination of the genius of Gilbert and Sullivan has never been as generally popular as some of their other joint efforts, it must be ranked as among the very best of their labors. The book is one of those keen analytical satires which the late Sir William was wont to dash off with such literary virtuosity, but as it was not based on the foible or fad of any particular time, its humor is as pregnant and potent to-day as it was when it first saw the footlights nearly thirty-two years ago. The fallacy of sham sentimentality; the glorification of picturesque and paradoxical piracy, the veneer of imported caste, all go to make up a series of comic contrasts deliciously titillating to the literary senses. As to the score, it is a gem of beauty and sincerity. The long service which Sir Arthur rendered to the cause of church music is, in a measure, responsible for a certain canonical tone which runs throughout the work, but there is splendid volume to the mixed choruses and the skill utilized in certain antiphonal effects conduces to several cumulative results of rare beauty and power.

Good music requires good singing, and the Sullivan score certainly gets it at the hands of this musical organization. Miss Blanche Duffield, a soprano of finish and resource, sings the florid rôle of Mabel with flexibility, grace and much beauty of tone, while her opposite, Arthur Aldridge as Frèderic, the pirate apprentice, if not fluent as an actor, renders her in their duos valuable vocal aid. Eugene Cowles is a ponderous pirate chief, and Josephine Jacoby, with all her Metropolitan Opera House experience, is musically splendid in the picture as Ruth, the piratical maid of all work.

The scenic and sartorial accessories are eminently satisfying, while two impersonations of sterling value stand forth with artistic vividness and humorous restraint. These are the Major-General Stanley of George J. MacFarlane, and the Sergeant-of-Police of DeWolf Hopper. They are creations which seen will be enjoyed to the limit. Their diction is a delight.

Moffett

HENRY B. WARNER
A popular actor who will be seen next season in a new play

BROADWAY THEATRE. "MAMA'S BABY BOY." Musical farce in three acts. Adaptation and lyrics by Junie McCree. Music by Hans S. Linne, with additional numbers by Will H. Becker. Produced May 25 with the following cast:

Spaff Hyman	Will J. Kennedy
Celia West	Anna Laughlin
Carrie Beverly	Louise Mink
Fred West	Arthur McWatters
Helen West	Grace Tyson
Ann	Sallie Stembler
Professor Ivory	Albert Hart
Lawrence McManus	Junie McCree
Jack North	Bobby Barry
Athletic Girls and the Little Fawns	

It was certainly a case of sadly misplaced confidence that brought "Mama's Baby Boy" into the metropolitan glare. It tarried for just a week plus a day. Even that run was longer than its merits, if it had any, deserved.

Described as a musical farce, the piece had its basis on the old formula of a widow who endeavored, with resulting complications, to minimize the age of her son. The mother was enacted with untiring energy by Grace Tyson, while Anna Laughlin, Sallie Stembler, Albert Hart and Junie McCree struggled with alleged comedy rôles with an enthusiasm that justified better results. In a so-called Kitchen Cabaret scene, Lew Dockstader, Elizabeth Murray and Howard & Howard appeared, and that for "Mama's Baby Boy" will be about all.

It was one of those theatrical productions one likes to forget.

Photos White

Frederic
(Arthur Aldridge)

Ruth
(Josephine Jacoby)

Richard
(Eugene Cowles)

Frederic—"Oh, false one, you have deceived me and Ruth"

SCENE IN THE REVIVAL OF "THE PIRATES OF PENZANCE" AT THE CASINO

Kate
(Alice Brady)

Edith
(Viola Gillette)

Mabel
(Blanche Duffield)

Isabel
(Louise Barthel)

SCENE IN THE REVIVAL OF "THE PIRATES OF PENZANCE" AT THE CASINO

Fishing for Lines

Photo Gould & Marsden

AGNES MARC

Lately seen with Rose Stahl in Charles Klein's play, "Maggie Pepper"

AS the stage director dismissed the rehearsal on Saturday afternoon, he sent a chill into the collective heart of the company by saying in a matter-of-fact way: "Everybody must be letter-perfect on Monday. No parts after to-day."

For six days the cast had been stumbling and stammering through the new three-act drama, with their typewritten "parts" in their hands. A person unfamiliar with the mystery of putting on a play would have said that little or no progress had been made. The actors had acquired a general idea of entrances, exits and "business," and they recognized their cues because it is a rehearsal habit to emphasize the last few words of each speech as a warning that it is another character's turn to say or do something. But beyond this the sentiments of the author—that he had labored over and polished so carefully—were a mere jumble in the minds of most of the tired men and women who were required to speak them.

Now came the abrupt order that on Monday they must be able to deliver their lines from memory, for that was what "No parts" meant. A very easy thing to say, but no more expected by the experienced stage director than by the people themselves. Well he knew that, while they might study desperately all day Sunday, as probably some of them would, there would be a heart-breaking time of it for him and them on Monday, when they essayed to carry on the dialogue of the play without constantly referring to the written "part." Why, at least twelve out of the fifteen members of the company would be "fishing for lines," more or less, for weeks to come.

Letter-perfect? Many stage directors will tell you that they never knew an actor to reach absolute accuracy in the rendering of a long part—or even of one of moderate length—though the play might run a whole season. Some of the most distinguished men and women on the stage never can learn a part word for word. The few who do reach exactitude, giving each word as it appears in the text, are generally in the "legitimate" drama, and they do it because the essence of success in Shakespearian and other classical works is to give every line its full value. Another reason is that many in the audience would know it if they made a slip. But in modern plays the average actor is content to express the author's meaning—or something near it—in the actor's own words, when he cannot recall those of the dramatist.

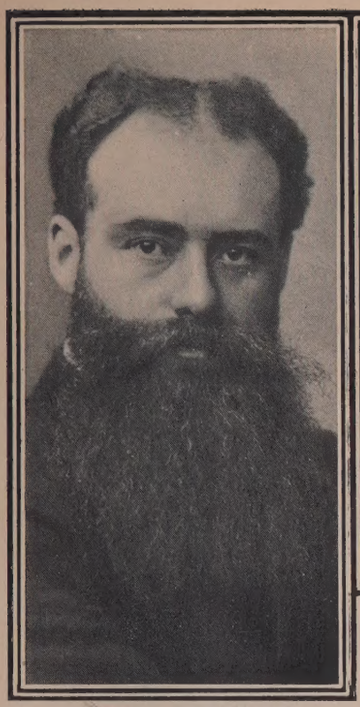
The memory of a competent and experienced player is a peculiar and valuable possession, nevertheless. He may fail to get every word of a new part as it is set down for him, and occasionally make a weird substitution of his own, but he will keep the rôle, as a whole, in the back of his head as long as he lives. Perhaps the lines he retains will not all be those of the man—or woman—who wrote the play, but they will serve the purpose, and if, after a lapse of ten, fifteen or twenty years, he is called on to play the same part again, he has only to make a slight effort, and there they are, at his tongue's end, with the "business" that goes with them, complete as when he used them in the original production.

There are actors—especially those who have had long experience in "stock"—who can repeat offhand thousands of lines they have learned in various plays. Yet these actors may have been always what are known as "slow studies," who cannot make a new part "stick" without days and nights of agonized endeavor.

There is a popular leading man, who for a long time played Nortier with James O'Neill in "Monte Cristo," to whom a new part is a positive calamity. A few years ago he was cast for the "leading heavy" in a melodrama which is still on the road. It was a part of average length, with plenty of "fat" lines that an actor can easily remember. But work at it as he would, this leading man, who could repeat every line of Iago, Othello, Brutus, Richmond, Macduff and other Shakespearian rôles he had often played, found it impossible to remember the speeches in this modern melodrama. On the opening night he had only a confused recollection of what he was to say, and had almost broken down under the strain of study. He got through the performance somehow—as actors usually do—until he was supposedly shot dead at the end of the play. The reaction was so terrible when it was all over, however, that, after the final curtain, as he lay stretched out where he had fallen, it was feared he really was dead. It was not so bad as that, but it took ten minutes of solicitous attention and the applying of powerful restoratives to get him back to his senses.

This was an extreme case, but it seems to be a fact that villain parts are more difficult to memorize than those in which the sentiments are virtuous and heroic. Another well-known actor, now dead—he last played in a Broadway theatre in support of the late Stuart Robson—once told me that it was easier for him to learn fifty "sides" of an ordinary "straight" part than ten of a "heavy" rôle. He did not know why, but was sure it was so. While a member of a stock company in Pittsburg, he was once cast for the vengeful old Corsican, in "Mr. Barnes of New York," and for the first two or three performances let most of his speeches go altogether, filling in by flourishing a stiletto and snorting "Maladetta!" whenever the leading man

(*Continued on page xiii*)



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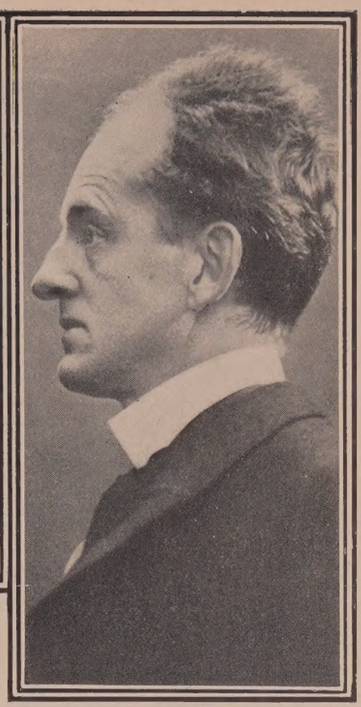


GERHART HAUPTMANN

Giants of the German Drama

By AMELIA VON ENDE

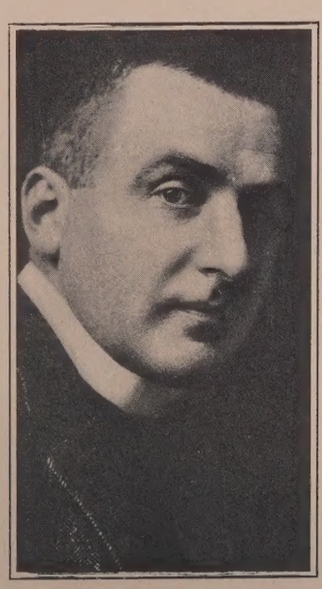
THE announcement that Mr. Winthrop Ames will present here next season at the Little Theatre, a new comedy by Arthur Schnitzler, the Vienna physician-playwright, is of paramount interest. Among the dramatists who to-day are supplying the stage of the world with plays, those of Germany tower over all others by reason of their intellectual force. The modern English and American playwright, concerned only with entertaining his audience, makes little or no impression on the literary output of his time. The Frenchman, obsessed by only one thought —the eternal triangle, is merely brilliant, clever, superficial. The German writer alone, by the philosophical teachings in his plays, may be considered seriously as a writer with a purpose.

The German drama, as we see it to-day, is the mature fruit of a people who have passed through the throes of great political, social and intellectual upheavals. Germany, in the latter part of the nineteenth century, was the scene of great changes. The beautiful idealism of the revolutionary period of 1848 had flickered away and, as the reaction set in and a materialistic wave swept before it and drowned the dreams of a fatherland united under the banner of liberty, those that still cherished the ideal of a German republic, emigrated to other countries. The United States owe to this immigration the best elements of their German population. Those that remained in the fatherland grew old and oblivious of their youth, and when the war of 1870 brought the longed-for unity, the glamor of victory deluded them into believing that the new German empire was the consummation of their old ideal, and the whilom champions of German Republicanism became admirers of German imperialism, and waxed fat and fatuous, as the millions wrung from France brought to the country a material prosperity it had never known.

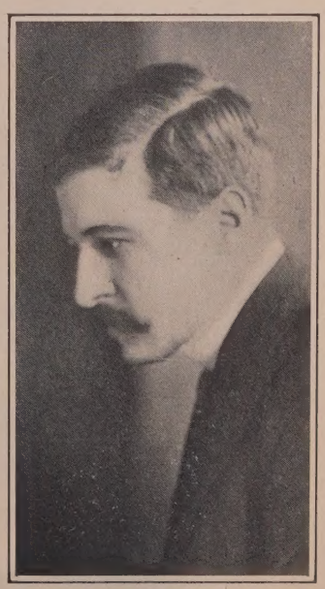
When a new generation grew up, one that had heard only the last remote echoes of the Franco-German War, and was no longer under the spell of its artificial patriotism, another reaction took place. This generation was not immediately interested in political problems, since the political ideal of their fathers, the unity of Germany, had been attained. It was more concerned with social problems, since the flood of prosperity had not done away with the old conflict between capital and labor. But most profoundly was this generation stirred with vague longings for a new ideal of life, a new reading of the old text. There was only one man in Germany who, in a measure, answered the questions that tortured the souls of young Germany. This poet-philosopher had himself felt keenly the decline of the nation's ideals and in rhythms of irresistible power and word music of exquisite beauty gave expression to the unsatisfied longing of his generation. Thus Nietzsche became the spiritual father of young Germany, revealing to them the sham idealism of the past and the present, and pointing to the future as holding the possible consummation of his logically evolved, and their own unconsciously cherished, dream of the Overman, the ideal product of artificial conscious selection.

There was no lack of foreign influence to set the young minds thinking and make them deviate from the course of their fathers. The theory of evolution gave support to the growing tendency of the individual to assert itself and to develop to the full extent of its possibilities. Zola had taught his generation to see in every human individual a specimen of a certain type, and to study the life of humanity from the viewpoint of a physiologist. In Russia, a poet who had run the whole gamut of worldly life suddenly became conscious of the meaning which only death can give it, and in the terms of an implacable moralist denounced the kingdom of the flesh. Zola had accepted the bête humaine as a fact;

MAX HALBE



FRANK WEDEKIND



HUGO VON HOFMANNSTHAL

Sarony

ALICE BRADY
Appearing as Kate in the revival of "The Pirates of Penzance" at the Casino

Tolstoy revolted against it. In the north a third poet arose, who probed into the soul of society and the soul of the individual, and found them both entangled in a mesh of lies and both enslaved by dead ideals, until in his plays he visualized the abstract rhapsodies of Nietzsche. Like Nietzsche, Ibsen turns to the future and announces the third kingdom, which is to be of the flesh and of the spirit. Thus Darwin, Zola, Tolstoy and Ibsen became the intellectual guides of Young Germany, and out of the diversity of these influences, not only opposed to the forces then determining German life, but contradicting each other, was born the new German literature.

The drama being the most direct medium whereby to reach the masses, out of the many groups and circles of young literati that had flocked to the capital of the new empire as the natural center of stage and the press, there arose the need for a theatre which would produce the works of foreign authors barred from the more or less official playhouses and the products of the young generation itself. The "Freie Bühne" was founded and successively directed by Otto Brahm and Paul Schlenther, became the arena on which was fought a fierce war between the old and the new school in German drama. Arno Holz, a young writer of verse, formulated his esthetic theory, which read, mathematically expressed, "Art equals nature minus X," and persuaded his friend, Johannes Schlaf, into a scheme of collaboration to put this theory into practice. After a severe winter in a suburban garret near Berlin, where they fought cold and starvation, they published a volume of prose sketches entitled "Papa Hamlet," and for a pseudonym they had chosen a fictitious Scandinavian name, knowing that Scandinavia was at that moment dominating the German book-market. The stories in that book were the first specimen of the new style, naturalistic in spirit, impressionistic in form. For the minute little traits, the brief sentences, sometimes condensed into a single word, or even into inarticulate stammerings, and alternating with dashes to visualize the pauses in a conversation —all these bear a curious resemblance to the little daubs and specks of paint, by which a certain school of modern painters attempts to produce the effect of a canvas vibrating with color and light. The success of the book exceeded their expectations. Only a few months after its publication there appeared the first play from the pen of Gerhart Hauptmann: "Before Sunrise," with this dedication: "To Bjarne P. Holmsen, the consistent realist, author of 'Papa Hamlet,' in joyful recognition of the decisive inspiration received from that work."

The matinée of the "Freie Bühne," October 20, 1889, when this first work of Gerhart Hauptmann had its initial performance, has become a landmark in the history of modern German drama. More directly than any other does this author reflect the various phases in which the spirit of the period found expression. The play is typical of the trend of thought and the drift of dramatic expression in that memorable decade of the eighties, when a more thoroughgoing revolution took place in the literature of Germany than that country had ever witnessed. Evolution had contributed to the work the principles of heredity; physiology, the effects of alcohol upon body and mind; psychology, the working of human souls under the stress of inner and outer conflicts; sociology, the economic and ethical changes following the development of an agricultural district into a mining and industrial region; and the demand for truth, the application of the "consistent realism" of

"Bjarne P. Holmsen" had given the work its form. The effect upon the audience it is easy to imagine; the clash between the fanatical adherents of the new, and the equally fanatical guardians of the old, dramatic ideal culminated in an uproar which added an interesting chapter to the history of theatre rows. Such was the tumultuous début of the modern German drama, the joint product of Nietzsche, Darwin, Ibsen, Zola, Tolstoy and Karl Marx, plus the genius of Gerhart Hauptmann, who ever since has held his own as the foremost dramatist of the modern school.

The success of their firstling encouraged Arno Holz and Johannes Schlaf to publish their second work under their own names. It was a volume of stories, containing the drama "Familie Selicke," which has become typical of a numerous class of modern plays treating the every-day life of the lower classes. There was in it a drunkard father, a forever whining mother, a daughter whose only hope in life is the love of a poor student whom she cannot marry, and a child which dies as victim of this tenement misery. The play was performed by the Freie Bühne a few months after the appearance of the book, and roused hardly less sensation than the work of Hauptmann had done. Hauptmann himself now wrote "The Peace Festival," which was performed by the Freie Bühne in 1890, and "Lonely Lives," which had its initial presentation at the same theatre the following year, works which show as distinctly the influence of Ibsen as his first work was evidently related to Tolstoy's "Power of Darkness."

Mishkin

BETTY CHAPMAN

Recently seen with Robert Edeson in William C. De Mille's play, "Strongheart"

The primary object of the new dramatic movement was to break away from French theatricals, and to build up conflicts and lead to a crisis without the obvious external mechanism of the French drama. In revolting against that established standard the youthful hotspurs rushed into the other extreme, and most of the plays produced in the early storm and stress of the literary revolution were wofully lacking in construction. But the technical mastery of the French was a valuable asset, and it was unwise to ignore it. Hermann Sudermann, who, by his attitude towards the conventional lies of society and his strong portrayal of moral depravity, has earned for himself a place among the dramatists of the modern school, attempted a compromise between the old and the new ethics of his generation, as between the dramatic lawlessness of Young Germany and the theatrical formalism of France. Furthermore, instead of suggesting the message of his work, he undertook to point it out to his audiences and to interpolate moralizing reflections which, though they pleased the average audience, grated upon the nerves of one that applied a superior esthetic standard. "Ehre" (Honor) and "Sodom's Ende" (The End of Sodom) had rapidly followed Hauptmann's "Before Sunrise," and in their naturalistic treatment of metropolitan depravity, presented not a few parallels to scenes in the Silesian village drama. The atmosphere which hangs over the home of the Scholz family in the Peace Festival on that momentous Christmas eve when the prodigal son seeks the parental roof, seems to be transferred to the home of the Schwarz family in "Heimat," when a music festival brings back the prodigal now famous daughter, Magda. But though related in spirit to the works of Young Germany, these plays of Sudermann differed little in form from the plays fashioned upon the models of the great French masters. Sudermann is a modernized and teutonized Dumas. But Hauptmann is the greater poet. This was established beyond doubt when his tragedy of the artist idealist, "The Sunken Bell," was followed by Sudermann's tragedy of the royal idealist, "The Three Heron Feathers," and when, like Hauptmann in his "Hannele,"

White HAZEL LEWIS
Appearing in "A Winsome Widow"

White JULIAN REAUBIEN
Appearing in "A Winsome Widow"

White MILDRED BARRETT
Appearing in "A Winsome Widow"

Sudermann tried in his "Johannes" to write a drama of the love which embraces all, and is all-merciful.

Of the sentiments at work in the soul of the young generation none found more frequent expression than this love, this awakening of the social conscience, and Hauptmann became its most powerful embodiment. Sympathy with the suffering masses guided his pen in "The Weavers," which is the strongest play yet founded upon the conflict of capital and labor. Sympathy with the suffering and struggling individual prompted his tragedy of "Teamster Henschel." Though the same sentiment has entered into other works, as "Poor Henry" and "Rose Bernd," in those earlier works it makes the strongest appeal. "The Weavers" and "Teamster Henschel" mark a climax in the career of Gerhart Hauptmann. His subsequent work shows a steady decline of that spontaneity which characterized his earlier production, and his quest of unusual subjects, preferably pathological in character, is almost pathetic to behold. But Sudermann, too, has lost the art of convincing his audiences; he, too, has lost his grip. In their attempts to repeat the achievements of their earlier period, they remind one of Henry the bell-founder's futile efforts to re-cast the bell which was to be his life's work and crowning triumph.

Considering that these two men still stand at the head in the ranks of contemporary German dramatists, the situation is not very encouraging. For though the impetus given to dramatic production by a relaxation of the iron rules that determine construction, and by the introduction of a bewildering wealth of new motives, the result has not been commensurate with the effort. The young men who in the heat of the literary revolution were heralded as forerunners of a new and glorious epoch of the drama, failed to fulfill the promises of their youth. Taking their cue from Hauptmann or Sudermann, or directly from Ibsen, who inspired them all, they produced an amazing number of problem plays of widely varying merit. Georg Hirschfeld, whose "Mothers," when he was barely twenty, gave him a rank quite out of proportion to his effort, is gradually courting fiction instead of the drama. Max Halbe, too, who at about the same time produced in rapid succession three plays of youthful strength and audacity: "Youth," "Mother Earth" and "Free Love" seems with them to have exhausted his resources. A woman of remarkable dramatic gifts, Elsa Bernstein, known under her pseudonym Ernst Rosmer, after making her début with an unusually forceful domestic drama, "Dämmerung," and becoming even more prominent through her poetic drama, "Children of the King," which was acted in English by Martin Harvey, has stopped short of a really great success. Another young German, Ernst von Wolzogen, who in his brilliant comedy, "Lumpengesindel," had given us a work in its way as charming as Murger's "Bohème," was side-tracked into that curious offshoot of higher vaudeville called "Uberbrettl," and never recovered from the shock of its failure.

A generation so absorbed by the serious problems of existence is not likely to be possessed of that light-hearted humor which is the essence of comedy. Hence the majority of comedies produced by the writers of Young Germany has been distinctly satirical in tone. As a writer of such plays, Otto Erich Hartleben first came into prominence, though he acquired more popularity by his powerful arraignment of army conventions in the drama "Rosenmontag," which anticipated the anti-militaristic drama culminating some time later in Beyerlein's "Zapfenstreich-Taps." With a comedy of the pedagogue's life, "Flachsmann als Erzieher," Otto Ernst inaugurated a long procession of plays, illustrating either in a serious or a humorous vein the life of teachers and students under petty official tyranny. But more typical of the skepticism and the cynicism of his generation than any other is the actor-author, Frank Wedekind, one of the most puzzling personalities in the ranks of Young Germany. At once a moralist deeply concerned with vital problems, and a poseur delighting in cynical comments upon the tragedies of real life, he is

(Continued on page xi)

White THEODORE FRIEBUS
Leading man at the Academy of Music Stock Company. Formerly seen with Henry Miller in "The Faith Healer"

Photos Botto & Hughes

WATCHING AN OPEN-AIR PERFORMANCE OF "AS YOU LIKE IT" BY BEN GREET'S WOODLAND PLAYERS

A Woodland Theatre

A NEW playhouse was opened in New York on May 23d last, and while it is situated three-quarters of an hour from Broadway, it has no equal in this city for the charm of its coloring and the originality of its scenic effect. It is called "Woodland Theatre," and is situated in Fieldston Woods, the property of the Delafield Estate at Riverdale-on-Hudson. This very unusual tract of land has belonged to the Delafields for several generations, but only lately has been opened up for private residences.

The charming amphitheatre was only recently discovered, and the entertainment given there by Ben Greet and his Woodland Players was for the benefit of the Pike Street Industrial School. This school was founded seventy years ago, and many of the families of the founders were actively interested in the entertainment. The purpose of the work is the care and education of the children of emigrants, who, on account of lack of knowledge of the English language and poor physical condition, are not fit to attend the public schools.

Mr. Greet and his company gave excellent performances of "As You Like It" on May 23d and 24th, and of the "Comedy of Errors" on May 25th. The freedom and grace of their movements, the sound of the laughter and singing among the trees, together with the fresh air, the surrounding quiet and the sunshine filtering through the leaves, made a symphony of sight and sound which delighted the visitors. A score or more of young society women in fancy peasant costume contributed vividly to the brightness of the scene, and served refreshments between the acts from tables placed under the trees.

SCENE IN "AS YOU LIKE IT"—A BEAUTIFUL SETTING OF NATURAL SCENERY WITH REAL WATER IN THE BACKROUND

White

From left to right: Thomas A. Wise, Raymond Hubbell, De Wolf Hopper, Riley Hatch, George Backus, Digby Bell, Paul Everton, Jefferson d'Angelis, Regan Hughston, Frank Craven, Wallace Eddinger, Richie Ling, Reginald Mason, Frank Doane, E. J. Connelly and Augustus Thomas

AUGUSTUS THOMAS DIRECTING A REHEARSAL IN THE THEATRE OF THE LAMBS' CLUB

The Frolicsome Lambs

WITH the advent of summer, the traditional season for all self-respecting lambs to gambol, the members of that famous theatrical organization, The Lambs' Club, flock together for their usual annual dramatic entertainment known as an All-Star Gambol. Every spring the Lambs gambol, but these events ordinarily are strictly within the folds, and the public does not get a peep. But, wishing to raise money with which to build an addition to their clubhouse, the Lambs this year invited the general public to their frolics, and at the Manhattan Opera House, on May 27th last, gave an entertainment which is still the talk of Broadway, and was later applauded in Boston, Philadelphia, Chicago and other cities.

The Lambs, being a club composed principally of actors, with a generous sprinkling of well-seasoned playwrights, are in the habit of entertaining each other once a month during the winter in the clubhouse theatre with skits, short plays, and travesties on current events, which they style "gambols." Each gambol has a master of ceremonies, known as "Collie," who assists the Shepherd — in other words, the president of the club—in rounding up the Lambs for their sheepish frolics. It has been the custom of The Lambs to engage a large theatre at the end of each season and give a "Ladies' gambol," to which the members are permitted to invite guests. Last year it was decided to make the ladies' gambol a public affair, and through the courtesy of the founders of The New Theatre that big playhouse was used. This gambol served to bring together, after seven years' estrangement, Weber and Fields, who gave their original song and dance, "The Deutscher Pair." Shortly after this, as everyone knows, these Kings of Mirth let bygones be bygones, and got together again with their "All-Star Jubilee Company."

Something always happens at a Lambs' Gambol, whether in the fold or without. Sometimes the germ of a new and popular play is sown, and often an actor, through a chance portrayal at a gambol, gets out of the rut into which he has been driven by managers imbued only with acting as a commercial product. As Augustus Thomas, the playwright and former Shepherd of The Lambs, said to the writer at the dress rehearsal, which he was conducting, of this year's Gambol:

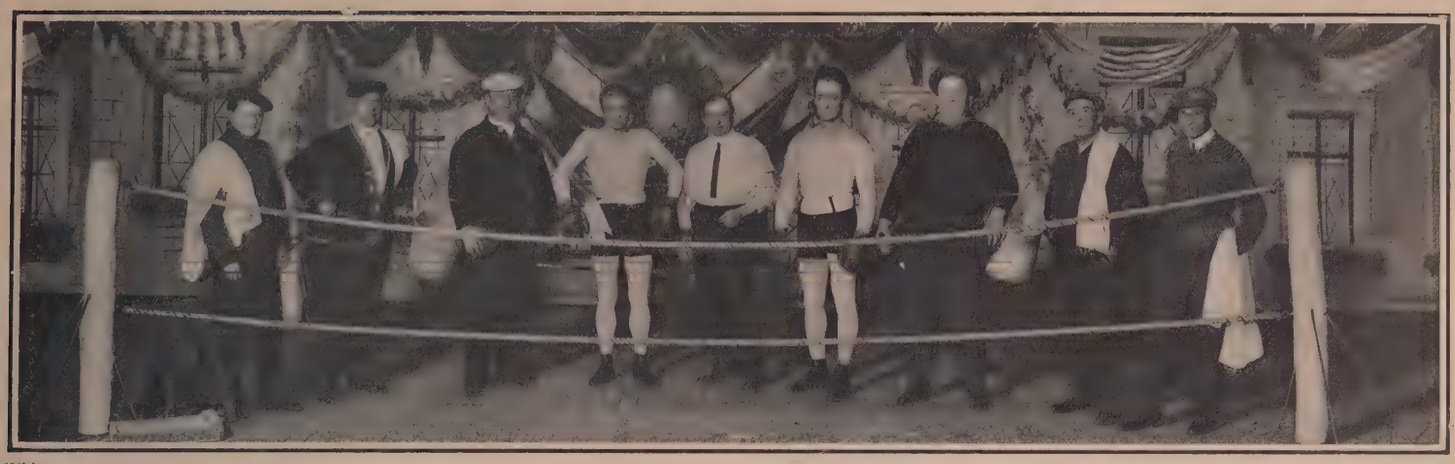
"Many an actor, condemned by precedent and habit to one line of character, finds his emancipation through some bold essay before this generous and keenly appreciative audience. It is this side of the old club's activity that comes somewhat near justifying the claim of its members that the Lambs' Club is, and always will be, the real national theatre of America, no matter what palatial playhouses may be built with that intent.

At the regular monthly entertainments of the club, in addition to some excellent foolery, there is generally a dramatic skit which is too much of an innovation or too problematic for a production by the regular theatres. Many of our greatest dramatic novelties have their tentative presentations at The Lambs. "The Squaw Man" was an afterthought

White

From left to right: E. J. Connelly, Frank Gillmore, William Riley Hatch, E. B. Jack (standing), Frank Doane, Thomas A. Wise, Augustus Thomas (chairman), De Wolf Hopper, Digby Bell, George Backus, Richie Ling

COUNCIL MEETING IN THE LIBRARY OF THE LAMBS' CLUB



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From left to right: Harry Williams, Charles J. Ross, Thomas A. Wise, Dave Montgomery, Jefferson d'Angelis, Fred Stone, Frank McIntyre, Charles Hopper, and Joe Kauffman

THE PRIZE FIGHT BETWEEN MONTGOMERY AND STONE AS PRESENTED BY THE LAMBS' CLUB

White

From left to right: Robert Edeson, William Muldoon, James O'Neill, Harry Everall, William Riley Hatch and William Courtleigh

SCENE FROM "THE ASSASSINATION OF CAESAR," AS PRESENTED BY THE LAMBS' CLUB

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From left to right: Thomas Jackson, Francis Carlyle, Brandon Tynan (as David Belasco), Ernest Truax, Jefferson d'Angelis (as Charles Frohman) and Fred Niblo

SCENE FROM GEORGE V. HOBART'S "THE ACTOR'S FUND FAIR—A COMEDY WITH ERRORS," AS PRESENTED BY THE LAMBS' CLUB

of a one-act sketch done at one of its gambols, and when managers thought "The Witching Hour," Mr. Thomas' mind-over-matter play, too wide a departure from the accepted subjects of the playhouse, a performance of one act in The Lambs, and the quick seizure of it by that diversified audience, proved its right to a wider hearing.

Some of the most audacious musical experiments that our stage has seen were first tried at the Lambs' Club, and many clever skits, such as, for instance, Montgomery and Stone's "The Main Bout," of this year's Gambol. But do not think for a moment that in showing something off at The Lambs it is trying it on the dog, for, besides the actors, big and little, serious and light-hearted, that belong to the club, its membership contains the leading dramatic writers, theatrical managers, scenic artists, and musicians in the land, all keen to what is good and bad in the drama and on the stage. There is no American dramatist of prominence, and hardly one of successful record, who is not a member of the club. A roll-call of its playwrights sounds like a theatrical Hall of Fame.

White

LUNCHEON HOUR IN THE GRILL ROOM OF THE LAMBS' CLUB

Ever since The Lambs' Club was organized, in Christmas week, 1874, at the instigation of Henry J. Montague, an English actor, at that time leading man of the old Wallack's Theatre, at Broadway and Thirteenth Street, who was lonesome far away from a dining club called "The Lambs" in London, of which he was a member, it has been steadily outgrowing its quarters. First, the club was located at No. 848 Broadway, in a tiny building next door to the old Wallack's. In 1880 it rented a house at No. 34 West Twenty-sixth Street, where began the true history of The Lambs as a club proper. Here was held the first gambol, with Lester Wallack as Shepherd, and E. M. Holland as Collie. In 1891 the first public Gambol was given, and, as the proceeds enabled the club to weather a serious financial storm that was hovering about it, The Lambs were encouraged to continue along that line. All-Star Gambols were first introduced in 1898. The next home of The Lambs was at No. 70 West Thirty-sixth Street, just back of the Garrick Theatre, in what is now Keene's English Chop House, and these quarters proving too small, on account of increased membership, in 1905 the flock rambled up Broadway to its present fine clubhouse at No. 130 West Forty-fourth Street.

Again, The Lambs have outgrown their fold, and recently lots on either side of the clubhouse were purchased from the proceeds from past gambols. It was to obtain money for the building fund, to enable them to erect an addition to their home, that The Lambs got up the All-Star Gambol of 1912.

Presided over by Shepherd Joseph R. Grismer, the directors, consisting of Maclyn Arbuckle, Digby Bell, William Courtleigh, Samuel B. Hamburger, Walter W. Price, Paul N. Turner, J. Fred. Zimmerman, Jr., Morton W. Smith, and John L. Golden, met in the library of the club some months ago and discussed the plans and organization for the Gambol, and selected the various committees. There was no sailing under false colors as regards the all-star part of it. The most prominent men in the theatrical world were called upon. Victor Herbert was appointed general musical director; Thomas A. Wise, general stage manager; Augustus Thomas as general stage director, rehearsing the Lambs from start to finish. David Belasco had been named honorary general stage director, but he had to leave town, and could not take charge of the rehearsals.

With such funny Lambs as Eddie Foy, Jefferson d'Angelis, Charles E. Evans, Raymond Hitchcock, Nat. M. Wills, and hosts of others, in the "Old Time Minstrel," arranged by William Collier; together with Lamb DeWolf Hopper, who, when not appearing in the revival of "Patience" at the Lyric, was always on

White

De Wolf Hopper and Digby Bell finishing a pool tournament
THE BILLIARD ROOM OF THE LAMBS' CLUB

hand at rehearsals, one might well believe that there was some lively retorts and clever asides at these rehearsals. Merely to watch Tom Wise running things on the stage was a circus in itself. There he was as big as life in blue-jeans and slouch hat, wabbling in and about the "props" in a frantic endeavor to keep things straight.

The more serious element included Robert B. Mantell, James O'Neill, Frederick Warde, and groups composed of Wilton Lackaye, a former Shepherd of The Lambs; David Warfield, and Brandon Tynan, who, made up as Belasco, was not only a splendid imitation of that great manager, but was a living characterization —giving a true-to-life performance that one could hardly expect it would be possible for an actor to give of a living person. In voice, in gesture — all, Brandon Tynan was Belasco incarnate. Seeing this fine young actor and Mr. Warfield on the same stage again recalled to mind the remarkably clever work he did under Mr. Belasco's direction in "The Auctioneer," with Mr. Warfield. It was then that Mr. Tynan was able to study Mr. Belasco in an intimate way, and he showed that he had learned his lessons.

With Victor Herbert trying to make his baton seen by his orchestra of fifty pieces, he being in the pit in darkness, and they being behind the minstrels on the stage under a flood of light from the borders; George V. Hobart, the author of "The Actors' Fund Fair—A Comedy with Errors,"

(*Continued on page x*)

White

From left to right: William Courtleigh, Augustus Thomas, Francis Carlyle, Eugene Cowles, Maclyn Arbuckle, E. J. Connelly, William Samson, Thomas A. Wise, Digby Bell and De Wolf Hopper

DE WOLF HOPPER TELLING A BASEBALL STORY IN THE DINING ROOM OF THE LAMBS' CLUB

A Rage for Revivals

Moffett

GLADYS HANSON

Leading woman in David Belasco's new production, "The Governor's Lady"

THE persistent failure of plays by foreign and native authors often forces American producers to look to revivals of old-time successes in the hope of recuperating their losses and prolonging the theatrical season. The revivals of "Robin Hood" and "Patience" and other old operettas at a period of the year when the play-going public is generally indifferent, have been so successful that the producers of these two comic operas are already preparing other popular works of a generation ago. Mr. Brady has announced a revival of "Rosedale," with an all-star cast for the regular season, and other revivals are to follow.

The activity in these parts of Lewis Waller, and the advent in the East of Oliver Morosco, of Los Angeles, means a long period of revivals, and it would not be surprising if the next theatrical season became notable for the reproduction of at least a dozen plays and comic operas of other days. Liebler and Company already announce a revival of dear old "Humpty Dumpty," another theatrical firm is about to present "Uncle Tom's Cabin" in operatic form, and at least three of New York's playhouses are to house stock companies for the revival of successes of the 70's and the 80's. Every city of fifty thousand inhabitants now has one of these stock companies, for which we have to thank the motion picture, for in such cities thousands who had never been inside of a playhouse or, at most, at rare intervals, have formed the theatre habit through the low prices of admission to see photo-plays. In due course this tremendous public wished to see plays with real actors, and the result is now to be seen in the prosperous vogue of the stock companies. There are a dozen of these organizations within fifty miles of New York, and the movement is still in its infancy.

But sometimes managers are induced to make revivals through reasons other than lack of good new plays. When W. A. Brady brought forth "Jim the Penman" years ago, his incentive was the opportunity the play gave for gathering a galaxy of well-known players for whom this manager found great difficulty in providing any stage material of a compelling sort. The results at the box office could not possibly be misunderstood, for the receipts of any one of the four weeks of the run were more than double those which the same play drew at the Madison Square Theatre during the height of its original production. Almost immediately afterward the Messrs. Shubert, in a desire to place a number of their stars, conceived the idea of an all-star revival of "The Mikado." In four weeks at the Casino this operatic satire played to $80,000, a total larger than was achieved for ten weeks, when the Gilbert and Sullivan craze was in its zenith, and when the work was new and sensationally successful. About the same time Charles Frohman revived the Robertson comedy "Caste" at the Empire. There is no record where this play, with its cast of nine characters, ever profited any manager to a greater extent. Even when Lester Wallack appeared in it with his superb stock company, a run of two or three weeks would suffice to meet the public desire, yet in the heat of mid-summer the capacity of the Empire was tested for six weeks.

Mr. Frohman, as a stop gap, in lieu of any other available attraction to keep the Lyceum Theatre open after one new play after another had been sent to the storehouse, resorted to a revival of the Oscar Wilde play, "The Importance of Being Earnest." The idea was to keep this vehicle on the boards a week, or at most two, till something new could be got ready, but the praise from press and public was so pronounced that the largest business of the year at the Lyceum Theatre was recorded. The run was extended three times, and only previous engagements for the theatre prevented an all season vogue; the play has since been sent on tour with excellent results.

The success of "Jim the Penman" gave Mr. Brady encouragement, so that when it was announced that this enterprising director would revive the old Union Square Theatre success, "The Lights o' London," even the optimists shook their heads, for here was a play along lines wholly out of fashion in modern times, but the box office results were even larger than the previous Brady revival, and the poorest week of the four showed gross takings more than double the largest recorded at the Union Square in the height of its original production, yet the cast at the Lyric Theatre was by no means as distinguished or as satisfying as the one given the great play by Messrs. Shook and Palmer thirty years ago.

Then the Shuberts revived the Gilbert and Sullivan operetta, "H. M. S. Pinafore," at the Casino, in the intense heat of mid-summer. Instead of four weeks, six weeks was necessary to ac-

Photo Moffett

BLANCHE BATES

This popular actress, who has just closed her Western tour in "Nobody's Widow," will be seen next year in a new Belasco production

commodate the crowds desirous of hearing again the delicious work of the two English collaborators, and the great "Mikado" revival was completely eclipsed, but the most interesting feature of the "Pinafore" revival is the fact that its melodious score and delicious satire have been so potent that practically the same large organization which packed the Casino last summer has just concluded a prosperous season on tour.

There you have it! The vogue of this revival was not simply a summer fad, but was sustained throughout what has been the most disastrous theatrical season in twenty years, and now the Messrs. Shubert have revived "Patience" profitably, though the esthetic character of the story carried a greater appeal a generation ago than now, still "Patience" draws crowds, and is followed by what many believe to be Gilbert and Sullivan's best work, "The Pirates of Penzance," after which we are to have "Iolanthe" and "The Gondoliers."

What does it all signify? We hear you ask. It signifies that the present theatrical season, while it has recorded several substantial successes, has been the most disastrous in many years. More plays have come a cropper, and their paraphernalia shipped to the storehouses, than in any year in the history of the theatre. It also does signify that the modern crop of playwrights are unable to supply sufficient meritorious material to avail the increased number of theatres, and little can be expected from abroad.

But why not more revivals? If "Caste" was found prolific, why not "Home" by the same author? And who can deny that "Ours" and "School," also delicious Robertsonian plays, will repay the manager who is intrepid enough to tempt fate by producing them?

If "Jim the Penman" and "The Lights o' London" scored a quarter of a century after their first vogue, why not "Captain Swift," and would not "A Celebrated Case" prove a revelation to modern theatre-goers? If the tendency is to conciliate a large number of well-known players, what better opportunity can a manager have than to revive Boucicault's "Led Astray"?

But it is the success which came to "The Mikado" and "Pinafore" revivals that suggest a plethora of comic operas cast into oblivion, such as "The Beggar Student," "The Black Hussar," "The Queen's Lace Handkerchief," "The Merry War," "Falka," "Nanon," and what will happen if some manager were to have the courage to bring forth again those dear old works of Offenbach, "La Grande Duchesse" and "Barbe Bleu," and please, may the writer ask, are we getting anything nowadays to compare with von Suppé's "Boccaccio"?

ROBERT GRAU.

America's First Theatre

ANNALS of the American stage of a century and a half ago have been revived by the news from Philadelphia that the first building occupied regularly as a theatre in this country is now being demolished. This is the famous Southwark Theatre, also known at various times as the South Street Theatre, and later as the American Theatre, which was built in 1766 at South and Leithgow Streets, Philadelphia, and resounded for decades to the applause of the playgoers.

Philadelphia was in those days the chief city in the country—most populous, richest, most active—and was, therefore, naturally the point at which the players from England first started out on their journeys. The playhouse does not seem to have been recognized as a proper place of resort for fashionable people until after the building of the Southwark Theatre. In 1754, Hallam's Company" arrived from London, and played for a while in Plumstead's store on Water Street, and later in a hall at Vernon and South Streets, but there was a good deal of opposition to their efforts at amusement of the public, and at one time the Presbyterian Synod brought a remonstrance against them in court. The judge, William Allen, declined to interfere, saying he had gotten more moral virtue from plays than from sermons.

David Douglass, who married Mrs. Hallam, opened the Southwark Theatre November 21, 1766, and it was the only theatre in the city until the erection of the Northern Liberties Theatre by Kenna in 1791, at Front and Noble Streets. To evade the law against charging for public performances, the bills used to read "For a Concert of Music," after which will be presented gratis a lecture or dialogue on the vice of scandal, etc., giving a few lines of the play. There was, however, a considerable element in Philadelphia that regarded the establishment of the drama with satisfaction, and theatre parties were frequent as early as 1769. It is even stated that on some occasions theatre parties, flushed with wine, deliberately organized to express disapprobation of the players, and dominated both the stage and the audience.

While the British occupied Philadelphia, they held regular plays in the Southwark Theatre, the performers being officers in Howe's army. Box tickets were sold for one dollar, and the proceeds were used for the benefit of widows and orphans of soldiers. Major André, the gallant officer who later figured in the treason of Benedict Arnold, was one of the chief scene painters, and it is related that the waterfall scene painted by him was used until the entire equipment of the theatre was destroyed by fire in 1821.

The stage in those days was lighted by plain oil lamps without glasses. The view from the boxes was intercepted by large square wooden pillars supporting the upper tier and roof. Many persons consequently preferred the first bench in the gallery, which commanded a fair view of the whole stage. The stage box on the east side was decorated with suitable emblems for the reception of President Washington whenever he delighted the audience with his presence.

Of late years the old building, partially rebuilt to cover up the ravages of the fire of 1821, had been used as a distillery, as shown in the accompanying picture, the last ever taken of the famous old structure.

DISTILLERY IN PHILADELPHIA, ONCE THE FAMOUS SOUTHWARK THEATRE

Copyright Matzene, Chicago

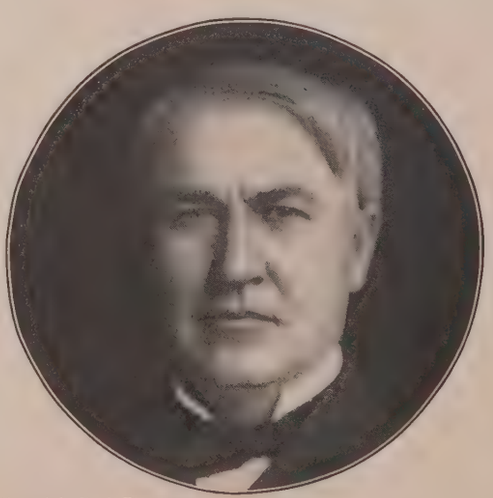
A NEW PORTRAIT OF MARY GARDEN

Where the players pose for the moving pictures. A busy day at the Lubin Studio, Philadelphia. Seven plays may be rehearsed in this studio at one time.

THE MOVIES

IT had to come. Everything in our daily life is "slanged." It is always difficult to say just how slang originated. Usually it is the result of some haphazard remark. The man who condensed "motion pictures" into "movies" was certainly a genius—in slang.

Pictures have occupied an important place in the affections of the human race from the earliest days. There has always been a demand for pictorial representations of familiar scenes, which at once evidenced and satisfied this natural human instinct. These were the first indications of refinement. The Egyptians, perhaps the greatest of all picture lovers, very early learned to depict in vivid strokes and lavish hand the daily life of their people. These pictorial representations, as may be readily seen by reference to Egyptian antiquities, were by no means equal to those we have today; but, such as they were, they represented the natural craving for pictures, and without a doubt the Egyptians would have been the first to appreciate our filmic representations of life. The motion picture may, furthermore, be considered as a brain stimulant, and, if employed in our schools, would develop the brain in a natural manner, and sooner than by the text-book method. The cinematograph is the modern instance of the magic carpet of "The Arabian Nights" transporting us to the uttermost parts of the earth, and showing us the wonders of the world.



Copyright Pach Bros.

THOMAS A. EDISON

To whose inventive genius the world owes the perfection of the moving picture

Some forty years ago, those children who were fortunately placed had among their toys a little cardboard box on a spindle, called a zoetrope. This appeared to be nothing except an oldtime bonnet box without a lid, and having a regular row of slits cut in the upper half of the wall of the box. Inside the box they placed a row of pictures of men and animals in a series of awkward positions. Then the box was rotated on a base by hand, and the spectator gazed at the picture through the openings. The result was that the awkward attitudes began to assume importance, and there was a rough kind of action given to the figures, as the human figures walked or ran, or as the animals were chased or jumped. It was only a toy, yet from this rather crude attempt to turn the known persistency of vision to popular account, has grown one of the most important inventions —the cinematograph, which produces the so-called moving picture. But what is more remarkable, there has been built up an industry, which in the United States alone has a capital of $23,000,000, and employs 70,000 persons.

The zoetrope is mentioned, not because it was the first result of the discovery of the persistency of vision, but because it was the apparatus most generally known, and was, to some extent, a fairly popular toy. There were among other scientific apparatus devoted to demonstrating the persistency of vision—and that was about all they did—the stroboscope, the invention of Stampfer and Plateau; the tachyscope, invented by Anchutz; the thaumatrope and the phenakistoscope. These were all more or less variations of the same thing. Anchutz's tachyscope was similar to the phenakistoscope, and reproduced motion obtained by revolving some transparent pictures on a drum, which was illuminated by a spark from an induction coil through a Geissler tube. Edison tried this later.

All of these inventions came into being at least half a century ago. Yet the moving picture, as we have it, is of very modern origin, not yet quite seventeen years old. Why was it so late in development? The answer is that the theory of persistence of

vision, although amply verified by the toys and scientific apparatus mentioned, had to wait for photography to catch up.

The first step in this direction was made when the emulsion for the dry plate was introduced. That may be said to have been almost as important a step in photography as was the discovery of movable types in the art of printing. They are analogous, for neither art could have advanced under original conditions. But even the perfected dry plate, which did not come at once, was not the solution; there had to be devised a substitute for glass, and the gelatine film, invented in 1895, was the force that actually vitalized all dreams of what has become the moving picture.

A MOVING PICTURE IN THE MAKING

There were gaps between these inventions, and it would be untrue to assert that the invention of the dry plate and of the celluloid film were all that was necessary to take the zoetrope and make actual moving pictures of life with life-like motions, and even in the actual natural colors. When the zoetrope was entertaining nurseries, the photographer was doing his work on wet plates, and had only occasionally, on favorable opportunities, attempted what he called instantaneous photography. It was discovered that the bath for the wet plate could be made so sensitive to light that a more rapid impression could be made than had been customary, but the photographer had first to devise an apparatus for taking this instantaneous exposure. The rapid lifting off of the cap from the lens and replacing it was tried, but it was found that the movement was not rapid enough to rid the plate of movement. All action was shown as blurred. Then came the shutter. It is almost impossible to even estimate the number of shutters that were made for this purpose. Of course, some of them were patented, and they were numerous, at least 1,000 types in all. Greater attention was paid to the instantaneous shutter after the advent of the dry plate, and the advance between the plate and the shutter seemed to keep abreast for some years.

The first motion photography was made in this country on wet plates by Eadweard Muybridge. Yet these photographs which Muybridge took in California in 1872 were not strictly what might be called moving pictures. They were views of a horse in action, and were intended to show the actual position of the animal's legs when in locomotion. In Philadelphia, somewhat later, Thomas Eakins, the artist, then the director of the schools of the Academy of Fine Arts, devised a shutter and succeeded in taking a series of pictures on a single plate, intended to show the action of a model in action, and intended primarily to be of use to artists in arriving at the right pose for figures in motion. These, interesting as they were, were not intended to be a step in the direction of moving pictures, but rather as studies of animal locomotion, a subject then receiving a great deal of attention in this country and in Europe. Inventions move in a world-wide cycle of thought.

LUBIN STOCK COMPANY REHEARSING A PICTURE

Muybridge soon conceived a plan for making a great advance in this work. He found he could not proceed in California, but the University of Pennsylvania invited him to pursue his studies, and there, on the University grounds back of the hospital, and in the Zoölogical Gardens, Muybridge worked for three years, turning out a monumental series of photographs. The experiment cost $30,000, and the result was given to the world in a weighty folio volume. The scientific results were embodied in a report less ponderous in size but of great interest. These pictures by Muybridge were made between the years 1884 and 1887. He had a battery of 24 lenses, and each lens was

set off by electrical contact from a contact breaker. The apparatus was of the most complicated character, and in great contrast with the simple moving-picture camera in use to-day to take thousands of pictures in almost the same time.

The work done by Muybridge set Edison to thinking how the idea could be applied to giving something more than a scientific series of animal locomotion, so, in 1887, he began to ponder over it. At the same time the same idea was being thought about in Europe. Edison, however, appears to have been the first to have seen the light in reducing this idea to something popular and commercial, which Muybridge did not attempt to do. The Wizard of Menlo Park, as he was then called, at first took a series of diminutive photographs on a single plate. They had to be viewed by a microscope to make them visible to the average eye. This was a step toward achievement, but even Edison knew it was not the thing he hoped to obtain. Then the celluloid film came into being, and half the fight was won. At first the pictures were taken by Edison on a revolving drum, and they were illuminated from within just as the tachyscope had been thirty years before. That did not give the desired result either. Edison at the time was really working on a double problem. He was trying to work in tandem, or rather in pair, the phonograph and the kinetoscope. He attempted to give speaking moving pictures, and, in a measure, he succeeded

A TYPICAL PICTURE FILM, "IN AFTER YEARS"

But work on the camera to take and on the projector to show the pictures had to be invented before the moving-picture business really began in earnest. At first the Edison pictures were exhibited in slot machines, but it was the picture exhibition in a hall of its own that was the full development of the idea. It moved toward the moving-picture theatre almost of its own volition. It was its natural path and destiny, and the improvements made in the apparatus and in the general character of the moving picture by the Lumières in France gave the world the cinematograph, as it still is called in Europe, and to some extent in this country, brought the moving-picture business rapidly into the dignity of a new industry. This, in brief, is the story of the rise from the little child's toy of forty years ago. But it is by no means all of the story.

ANOTHER SCENE FROM "IN AFTER YEARS"

The moving-picture business is at once a business and an industry that already is far larger in the capital invested and in the receipts, and certainly in the number of persons interested, than many a trade or industry that is centuries old. In the first place, the moving picture speaks a universal tongue. It is the Esperanto of the common people all over the world. The globe trotter has seen moving pictures in Ceylon, he has seen them in South Africa, in Java, in Buenos Ayres, probably its farthest south, and he has seen them in the northern towns of Siberia. They have become educators as well as entertainment features. They have done more than any other device to contract the world and to bring the whole globe to one's home town. It might be said that it realizes Puck's girdle around the globe in forty minutes.

There need be no hesitation in accepting the moving picture, for while it is an amusement, it is also, at the same time, a medium of instruction that has no equal. By its intelligent use, the whole world may be viewed without traveling outside one's own town. Recent improvements and inventions have added the color, the same color, and consequently, atmosphere, which was present when the scene was photographed. Up to the present time, however, the color pictures have not been very extensively exploited, but there appears to be no impediment to its general acceptation and use. In the near future there will be no moving pictures that are not in color, for the color is not applied to the individual photographs, but is applied automatically at the time of projection. The principle is in line with the color achievements of Ives, of Philadelphia, but it has been carried much farther than ever its original discoverer believed possible. In exposing for the color pictures, the film has rotated before it, or rather before lens of the camera, color screens which select the tints. This does not appear on the negative film itself, neither is it apparent on the positive film, but, when the latter is exhibited on the projecting screen, the same method is again used, only now it is reversed, and the different colors are thrown so rapidly on the screen that the eye does not perceive that it is looking in turn at a greenish yellow, a deep violet blue, and a reddish picture in turn. These impressions follow each other in such rapid succession that the picture appears as one single colored view. It is understood that patent rights and royalties are all that stand in the way of the more general use of the colored moving pictures. The first colored moving pictures were really colored by hand. The work was tedious and costly, although most of the coloring was done in Japan, where this kind of intelligent labor is cheap. It was not satisfactory, in spite of its novelty, and now has been virtually abandoned.

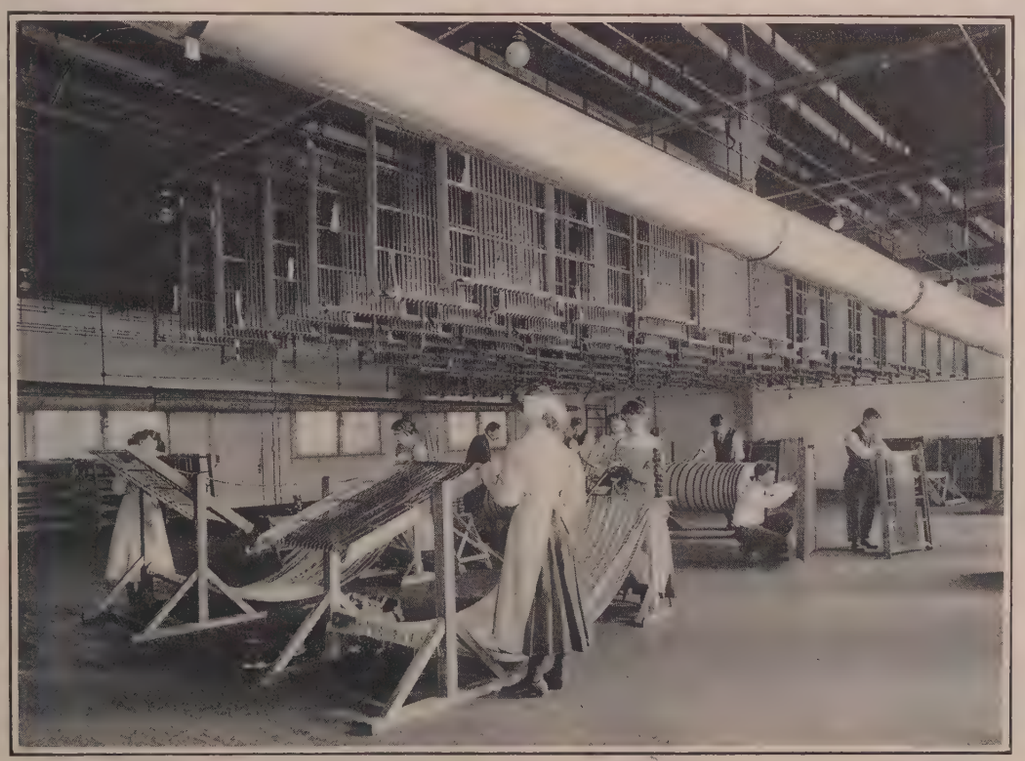
While there is a natural tendency to avoid figures, it is necessary to quote a few totals to give an impression of the immense size of this new industry. There are about thirty manufacturers of films in this country, a dozen of them being more or less combined under agreements, and popularly alluded to as "the Trust."

This dozen are said to represent a total capitalization of $12,000,000, and the so-called independents, which are more numerous, are said to have a capital, or to represent a capitalization of probably $8,000,000. There are about 10,000 theatres confined to exhibiting the pictures, and while some of them are fitted up at considerable cost, the majority are more showy than costly; however, they represent a capital of at least $3,500,000. Thus, there is a total capital of $23,500,000 invested in the industry in the United States. If that investment were doubled it probably would not be far from the correct capitalization of the industry in all parts of the world. And it may be said with confidence that throughout the world, and including the 75 manufacturers of film everywhere, there is represented an investment of more than $50,000,000.

THE MOVING PICTURE WARDROBE ROOM

The 30 manufacturers in the United States have a yearly output that is worth $11,500,000.

Employed in the industry in this country are, from time to time, more than 70,000 persons. There are about 350 stock actors employed by the various manufacturers, and in addition there are almost constantly engaged 100 more, who are employed as they are needed. The factories employ probably 1,000 more persons, and in the theatres are more than 50,000 employees, to say nothing of the 10,000 others who are more or less identified with the business.



THE MOVING PICTURE DRYING ROOM

While there is no certain means of gauging the amount of money the American people spend each year for the moving pictures, it may be calculated that the average amount taken in by the theatres daily is about $1,000,000. Multiply this by 313 and the yearly total is found to be the impressive one of $313,000,000. As virtually all of this is paid in nickels, if we multiply the amount by 20, we have the staggering figures represented by 6,260,000,000, which are the number of admissions for a year. The only comment to this must be that a large part of our population must be frequent visitors to the moving-picture theatres, for this figure would allow nearly 100 admissions a year to each inhabitant of the United States, and would indicate that each one spends nearly $5 a year on this one amusement.

The Lubin Manufacturers of Philadelphia have spent six hundred thousand dollars for their new studio building, and pay out annually over half a million in salaries.

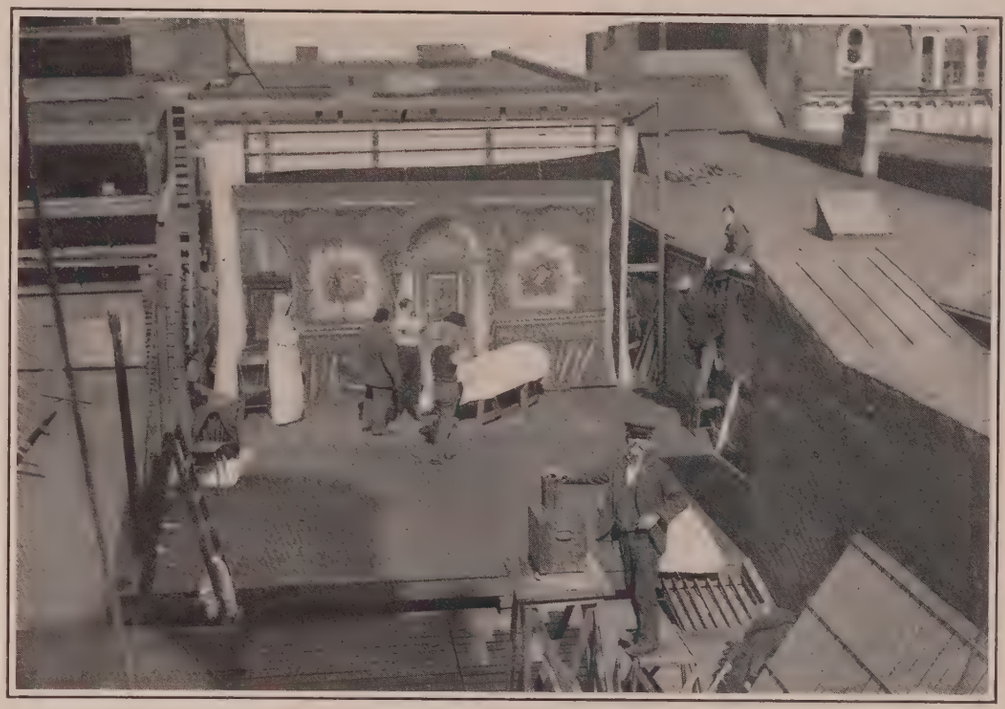
A play a day is the record aimed at by the manufacturers in the so-called trust. That means six plays a week. Taking all the American manufacturers together, this means that there are turned out about 90 plays a week. At first glance that figure may not mean a great deal, but translate it into feet of films made and rented, and in a short time we have so many feet that it becomes far more handy to treat of the amount in miles, for the total, say, for a year, is astounding.

The average number of positive films printed from the original negatives is 25. The reel has an average length of 1,000 feet, so the arithmetic is easy. In one week there are 2,250 original reels made, or in feet — 2,250,000 feet. In a year this becomes 117,000,000 feet, or 22,159 miles. A reel is about as wide as one's thumb, about the size of a small tangerine. That which produces the picture the size we see it, is the tremendous magnifying power of the lens. This means that the year's output in the United States alone is almost sufficient in length, were it cemented together to encircle the earth.

Now the value of these reels average $100 each, and that means that the year's production is valued at $11,480,000. The reels are

sold to the middlemen, or the film exchanges, as they are called.

Any theatre wishing to lease a film must pay a license of $2 a week, and as there are over 10,000 of these theatres in the United States, here is over $20,000 a week, or over a million a year, divided between 30 film makers, so that no matter what happens to the film producer or the scenario writer at $15 per, the film maker seems to have three square meals a day in sight the year round. A new reel is rented for $10 a day, but its value decreases as its age increases, and at the end of sixty days the reel is regarded as "commercial," and rents for as little as $1 a day.



How moving pictures were made twelve years ago. Actors in the open air on a roof top. This operator was one of the first in this country to make cinematograph films

In the large cities some of the larger picture theatres are glad to pay the premium of exhibiting a film first. After they have been used in the cities they start on their tour through the country towns, and finally to the villages, some of which, in some mysterious manner, manage to support three theatres of this class. In this case, it is usual for the theatres to be open only three nights a week, for the population is not sufficient to support them every night. Everybody connected with the moving-picture business is not making money, but there is a fascination about the business that holds the smaller theatre proprietors long after prudence would dictate abdication.

An amusement which entices the nickels from more than six billion persons annually in the United States alone must be of wide popularity.

Things are just as seldom what they seem in the moving picture as they are on the theatrical stage. The manufacturers, however, try to convince the picture theatre clientèle that the Wild West scenes really are enacted in the western part of the United States. There is some delightful and characteristic wild scenery in Pennsylvania not far from Reading that more than once has answered the call of the wild. So, too, scenes supposedly acted in other parts of the world, as in Egypt or other parts of Africa, for instance, also are acted much nearer home than the patron imagines. However, the effects are good; they answer the purpose and no one is damaged.

In its infancy the Lubin Company acted its plays on the roof of a photographic establishment, in Philadelphia. Here was played one of the most popular of the early plays, "The Pillow Fight." At that time the full scope of the business was not realized, and the scenic effects were most primitive. But now "real" deers, "real" houses are erected only to be set on fire and burned to the ground. There is a display of wealth that at first sight appears most prodigal, yet fortunes are made in the industry, and almost every person identified with the industry is prospering, and all from the insignificant nickel, which, as has been shown, pours into the business to the number of more than 20,000,000 a day.

This motion picture business brought into existence an entirely new order of authors, who call themselves "scenario writers," who have actually formed a "union" in order to raise prices and generally protect themselves against the trust. This seems to be the first "writers' union" on record. And, no wonder, when one considers that the usual price paid for a scenario is fifteen dollars, and when one contrasts the price paid to the writers and the huge fortunes made out of the business, it would seem that a "union" is timely to jack up something. The futility of it, however, lies in the fact that "scenarios" are

(*Continued on page vii*)

THOSE WHO MAKE THE MOVING PICTURES
Siegmund Lubin, players and employees of the Lubin Company, at the laboratories in Philadelphia

A NEW PORTRAIT OF FAY TEMPLETON

Before the Matinee with Fay Templeton

"FIRST, you must have a fair knowledge of all branches of acting. Second, you must be able to play legitimately the parts you are going to burlesque. Third, you must have a sense of humor, so that you will see what is funny in serious rôles. Fourth, you must have a sense of the difference between buffoonery and burlesque."

There it is, a summary of the requisites of burlesque by the queen of burlesque in this country, probably in all countries. She had asked for time to reflect, resolutely withdrawing her attention from the white cat curled in a ball at her feet, and the tall vase of pink carnations that flung a wholesome sweetness from the corner of her dressing-room. The cat was graceful and affectionate. The carnations were fresh, and ruddy, and inviting. But Miss Templeton made the effort at concentration away from these playthings, and succeeded.

I had asked her to imagine a seventeen-year-old telling her she wanted to become a burlesque artist, and asking her what she must be, and do, to become one.

"It wouldn't be any use to tell her," Miss Templeton had returned quickly, with a dimpling of cheeks and sparkle of handsome dark eyes. "What there is in us of talent works its way out, finds expression. We can't express what isn't there."

"But she might have talent," I persisted.

Desiring to be just to the hypothetical maiden, Miss Templeton said: "Let me think it out." It is a habit of hers to think things out, which is a reason for her strangely true denotements of the saliencies of character. The cat purred and rolled over to attract her attention. It captured the toe of her patent leather pump between its snowy paws. It looked blinkingly into her face with its green eyes. In vain. Miss Templeton was a person of decision. The cat recognized this and, turning on its side, went to sleep. The carnations continued their unconscious blooming. Through the closed door came dragging sounds punctuated with picturesque profanity. The stage was being set for an afternoon performance of the Weber-Fields jubilee.

The queen of burlesque left off regarding her black taffeta silk lap. She lifted her eyes and one would have been blind, indeed, not to have seen that they were of starlike brilliance. "I wanted to be careful of my list of requisites," she said, "for I don't want to give snap judgment and invite criticism. I should say to the girl who wanted to be a burlesque artist: First, you must have a fair knowledge of all branches of acting. Burlesque isn't the first stage of acting. It is the last, the crowning achievement, in a way. To imitate anyone, you must know how to act her parts as seriously as she plays them herself. The sense of humor must be there, of course, for every serious rôle has funny possibilities, and if you can't see them you can't burlesque them. It is easier to tell what burlesque isn't than to say what it is. You may be perfectly sure of one thing—it isn't horseplay. A man puts on a big false nose and thinks he is a burlesque artist. If he were, he wouldn't need the false nose. I think there should be little make-up, and the acting should be allowed to speak for itself.

"Tumbling about the stage and making faces at the audience isn't burlesque. Original antics are not burlesque. You can't have burlesque without having something to imitate. Burlesque is caricature. Like the best caricatures the best burlesques have a likeness to the subject, and emphasize one of his or her peculiarities. I have never offended anyone by my burlesques, so far as

Photo Moffett LOUISE DRESSER
At present appearing in vaudeville

MYRTLE TANNEHILL
Seen with Frank McIntyre in "Snobs"

Photo White CHAPINE
Recently seen as Jacinta in "The Rose of Panama" at Daly's

I knew, and I am quite sure I haven't, just as I have never been offended by any caricature of myself. If any one is clever enough to ferret out my peculiarities and display them, I am amused.

"But why talk to a person at the beginning of life about how to do anything, or what are the requisites for success in any artistic field? The truth is that we must know all kinds of life and all sorts of people. For success as an artist one must have a great heart or must be a degenerate. Have I shocked you?"

"Not at all. But will you explain?"

"The big-hearted person understands. There must be understanding before representation. As for the other class, look at the good work, the great work that has been done while persons are in some stage of drunkenness. A composer who drank himself to death composed some of the most heart-searching melodies ever written."

"Their work is short," objected the interviewer.

"But magnificent while it lasts."

I led Miss Templeton back to burlesque, by a question as to when she adopted it.

"When I joined Weber-Fields," she said. "But I had unconsciously been preparing for it all my life. I was of a theatrical family, and went on the stage at four years. I was a little Indian in 'Pocahontas' at that age. I played Eva and Topsy in 'Uncle Tom's Cabin,' and I've sung Carmen. I was with Lydia Thompson's so-called burlesque company, but that wasn't burlesque. Tights and funny songs are not burlesque. There was 'The Black Crook,' called burlesque, but it wasn't. I lived for thirteen years in Paris and studied the artists there. I gave a great deal of time to watching Réjane, whom I admire very much."

"Mr. J. E. Dodson, who told me that you are the greatest actress in America, says that burlesque is a sincere imitation of a person's serious work, flinging in a funny flourish at the end."

"He is right." Miss Templeton's face was grave. Again I was reminded how serious are comediennes when off the stage.

"I was always ambitious, and always wanted to do better work than I've ever done," she went on. "But the public is our stage director. When the public and the press want you in one thing it's better to give them that, instead of something you want but they don't. I told David Warfield the other day of my ambitions, and said: 'I have very little to do.' He said: 'But there are good small pictures.' When I came back to the theatre I thought of what he said and realized how true it is.

"I thought 'I am only one of many.' Take the artists surrounding me here. I fancy most of them would rather be doing something else, but they do what the public wants from them.

Photo White DOROTHY BRENNER
Formerly with Lew Fields—now appearing in vaudeville

"I might have held to my determination to do serious work, but my size prevented. Audiences won't cry with a woman as stout as I am. They laugh at her. But there's compensation in my size. It saves work. For instance, in my burlesque of Bunty I don't need do much else than appear in her costumes and read her lines. The size does the burlesquing. Miss Pearson was most kind about helping me. Everyone whom I have burlesqued has been. I can't see them often as I should like at the theatres, because I am playing myself. So I have emptied my pocketbook buying flowers and my desk of writing paper, appealing to them. They let me come to see them, and talk to them, and they make suggestions about costumes and make-up. I want to burlesque Al Jolson. He's difficult, because he's full of intense movement, like this." She stretched forth tense arms and clenched her hands in taut fists. "I like it, but it doesn't make him an easy study. He has helped me, as much as he could, but he has been playing every night and three matinées."

"Don't you think you are a better actress for having been away from the

(Continued on page vi)

Sarony

RITA JOLIVET, RECENTLY SEEN AS MARSINAH IN "KISMET"

Miss Jolivet was born in Paris, of French parents. She prepared for the stage in London with the celebrated actress Mrs. Crowe (Kate Bateman), and in Paris with Mme. Thenard and Mme. Kolb, both of the Comédie-Française, while she studied dancing and pantomime with Mme. Maraquita of the Opéra Comique. Her professional début was made as Beatrice in "Much Ado About Nothing," with William Poel's company. In his performances of Shakespeare in the Elizabethan fashion she also acted Juliet; Proteus in "Two Gentlemen of Verona" and Celia in "As You Like It." Although Miss Jolivet has been but a few years on the stage she has played leading parts in London at the Haymarket Theatre, St. James's, The Playhouse, the New Theatre, the Little Theatre and Terry's. In Paris she appeared at the Théâtre Michel and also with the celebrated comedian Gallipaux

Famous Women Who Have Been Dramatized

No. 3 Charlotte Corday

THE late Kyrle Bellew, prince among actors and one of the most cultured men in his profession, was the last of the playwrights to put into dramatic form the terrible episodes in the career of the French heroine, Marie Anne Charlotte Corday d' Armand, who, as her name indicates, was descended from the nobility, and whose exploits entitle her to a place on the tablet of fame with Jeanne d'Arc and other women who have been inspired by a noble aim to sacrifice life, and all that they held dear in life, for what they considered their duty.

Unlike Jeanne, she who has come to be known simply as Charlotte Corday did not spend her early years as a shepherdess, but, according to the record, she was placed in a convent at an early age, and although she did not hear "voices" and claimed no heavenly guidance in the tragedy in which she enacted a leading rôle, there is reason to believe that she was intensely religious, and that her early training fitted her for the indelible impression made upon her mind by the tales of cruelty and suffering that were the gossip of her time as being inflicted by the political leaders without necessary cause, except to satisfy their own wicked designs and bloodthirsty whims. It is difficult to think of the French Revolution without recalling the peasant, for that was her status, despite her name and despite the fact that among her forefathers are the names of many soldiers and statesmen who had done loyal service for France and who had been rewarded for their loyalty. The name of Charlotte Corday and her exploit wafts the breath of romance into the story of fire and blood. There has been nothing more tragic in modern times than the events in which she played a part, and while the most skillful technician of modern times, Victorien Sardou, seized upon a male as the pivot of his drama of the Revolution, because he was writing a play to order for Sir Henry Irving, it is likely he would have selected Charlotte Corday for his heroine if he had been plying his trade of tailor-dramatist to the measure of a female star. Her life is a drama, and it is little wonder that she had always appealed strongly to the writers of plays who attempted to revive good characters of history and give them the artificial existence of the footlights.

MRS. BROWN-POTTER AS CHARLOTTE CORDAY

Charlotte Corday has always been considered what the actress calls a "fat" part. Underlying her tragic importance, resulting in a murder under strangely dramatic circumstances, there was the opportunity to show an innocent character who believed that she had a mission, which is the chief delight of an actress. She will consent to go to any limit on the stage if she has the chance to make it plain to the audience that she is impelled by some lofty purpose. It was in conveying this motive of the crime that Jean Margaret Davenport believed that she triumphed, and she was willing on the strength of it to challenge the artistry of Charlotte Cushman, who at the time not only stood in a certain supremacy as Charlotte Corday, but dared to attempt to do so in various and varied rôles, including even masculine parts of well-established tradition.

There is little doubt that it was the eagerness of Kyrle Bellew to write a great part for Mrs. Brown-Potter that prompted him to write a four-act drama called "Charlotte Corday," which he signed "J. C. Montesquien," and which was first produced at Calcutta, India, in 1894, when the pair were making a joint starring tour of the world, instead of thinking of his own part as Marat, although the latter gave him strong "character bits" as Marat, the victim of her fatal blow. Bellew and Mrs. Potter played the piece with success in America, having first produced it at San Francisco, and later took it to London, where it became an established favorite in their repertoire.

It is difficult at this time to say whether or not Bellew used any of the earlier versions of the play as the basis for his own work. He could have done so, but the life of Charlotte seems to have been strangely fashioned in historical sequence—even in scenes and acts—for the future playwright. It was witnessed on the stage in America as early as 1803, when Mrs. Johnson appeared in a play as Charlotte, in which Marat, Robespierre and Marie Antoinette were introduced among the principals. Mrs. Laudor appeared in New York in 1868 as the star in "Charlotte Corday or the Reign of Terror." Bella Pateman was the Charlotte in a poetic drama written by James Mortimer and produced for the first time at the Theatre Royal at Dublin in 1876.

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Forgotten Theatres

PART II.

NO other playhouse in New York rose so often upon its own ruins as the Bowery Theatre, which was destroyed by fire four times. It was situated on the site of the old Tavern and Cattle Market, known as Bull's Head, and its outward structure was made to represent white marble. Under the management of Gilfert, in 1826, with prices from 75 cents to 37½ cents, it housed such stars as Forrest, Hamblin, George Holland and Cooper. During the spring season of 1828, it was destroyed, but, nothing daunted, the management set to work to rebuild, and in ninety days a white stucco structure was in its place, adorned with six columns. As a manager, Gilfert was distinguished as being the first to employ a "press agent," and to organize a theatre orchestra.

The house next passed under the direction of Hamblin and Hackett. It was here that George Farren made his début in 1829, and that same year occurred the famous association of George Jones (Count Joannes) with J. B. Booth. The audiences did not know that throughout the scenes of "Richard III," Booth once was after Richmond in earnest, and it was only the superior defense of Jones that saved his life. For Booth was fully determined to take the life of the man he was playing with. James Sheridan Knowles was seen at this theatre in June, 1836, and in September the building was once more razed to the ground.

On January 3, 1837, a new building was ready for business, but the god of fire was persistent, and the next year the house was again destroyed, only to be rebuilt with the customary promptness. In 1842, "London Assurance" was presented with great scenic realism, real furniture being carefully selected, and doors and carpets used. When the fourth fire occurred in 1846, E. L. Davenport was one of the chief figures of the Bowery, and he remained so after the new building was in readiness, the same building that in 1892 was given over to Hebrew performances.

But the Bowery in those days was accustomed to the best in theatric art. Julia Dean, Murdoch, Eddy, Mark Smith, and Fanny Wallack found favor. The building is still standing.

On May 10, 1806, Vauxhall Garden Theatre was opened on the west side of Fourth Avenue, opposite Cooper Institute Park. As Col. Brown states, "It ran through to Broadway, as far up as Astor Place, including Astor Library and Lafayette Place." Here it was that Poe's father and mother acted, but Miss Arnold was also seen at the John Street Theatre. With its trees, its lamps and its avenue of paintings, the place was a favorite resort, and continued to be so, for, burned down in 1807, it was immediately rebuilt, and remained until 1855.

Niblo's Garden, on part of the Bayard Farm, was situated on the northeast corner of Broadway and Prince Street. In 1800, it was a training ground for race horses, and a favorite place for the circus, and here, around 1812, the soldiers used to drill. In the summer of 1823, the site was used for entertainments of an evening, and then Niblo, erecting a temple of music in the centre of the property, turned it into a public garden. In 1827, while the Bowery Theatre was being rebuilt, Gilfert came to Broadway, and on this site erected a theatre in fifteen days.

The prices were increased to one dollar, but that sum bought a ticket admitting a lady and gentleman. Burton, Buckstone and Hackett were the stars in the years to follow. In 1846, the place was burned, and was not rebuilt until 1849. Brougham then undertook the management, and Cushman, Wallack and Mrs. Mowatt appeared there. So did Adelina Patti, Dion Boucicault, the Barney Williams, McCullough, Matilda Heron and Lucille Western. People of our own time remember Mrs. Langtry, James O'Neill, Rose Coghlan, and Lawrence Barrett, who were later additions to the honor roll of the theatre. On March 23, 1895, the audience assembled for the last time, some of them eager to secure a memento of the place doomed to disappear. On the fall of the final curtain, *Auld Lang Syne* was sung lustily by the devotees of the drama. Perhaps the most distinctive success of Niblo's was the production of "The Black Crook" in 1866.

Otto Sarony Co.

MARTA WITKOWSKA

Polish contralto seen recently with the Chicago-Philadelphia Opera Co. in "Aïda"

The Richmond Hill Theatre deserves passing mention, because it had once been the home of Aaron Burr. It was opened in 1831, with a yellow front, and a white portico flaunting four pillars. It was situated at the southeast corner of Varick and Charlton Streets.

The National Theatre, on the southeast corner of Leonard and Church Streets, opened in 1833 with opera. Many managers ventured to run the house, but because of its poor situation, it never brought much success, even though Cushman, Forrest, Hackett, Hamblin, Burton, Jefferson, and Rice of "Jim Crow" fame, were to be seen there. In 1841, the theatre was set on fire. Perhaps one of the heaviest losers in the enterprise was W. E. Burton. On some evenings, under the régime of Hacketts, the Bonapartes might be seen occupying a box.

The Franklin Theatre, at 175 Chatham Street, between James and Oliver, was opened in 1835, with Jefferson as scenic artist. Here it was that Mary Duff won distinction as the "Siddons of America," and John Gilbert came to the fore. After being under the direction of Blake, and after diverse changes of name, the theatre fell into bad ways, and finally, in 1848, was turned into a cheap museum.

Photo Sykes

FLORENCE E. MOORE

Who made a recent hit as Clorinda Scribblem, the typewriter with literary aspirations in "Hanky Panky," now being played on the road

Mitchell's Olympic, at 442 Broadway, between Howard and Grand Streets, was built for Blake, and was, for a time, a most popular place of amusement. It boasted of a pit for gentlemen, the ladies being set aside in the boxes. There was a bar. Opened at the beginning of the year 1838, with the curtain rising at seven, the theatre finally proved a poor financial venture because Blake insisted upon being too lavish. Under the control finally of Mitchell, the prices were reduced to twenty-five and twelve and a half cents. The house was patronized on Saturday nights by newsboys and butcher boys, who made such noise that often the manager would have to appear before the curtain and threaten to raise the prices if they were not quiet. Those were the days of Charles Walcot, W. R. Blake, George Holland, and William Warren. Strange to say that the theatre was killed by the success of Burton's; yet in 1850, Burton himself came over as manager and tried to revive the popularity of the place, but with no success. The theatres had begun to move rapidly up the avenue.

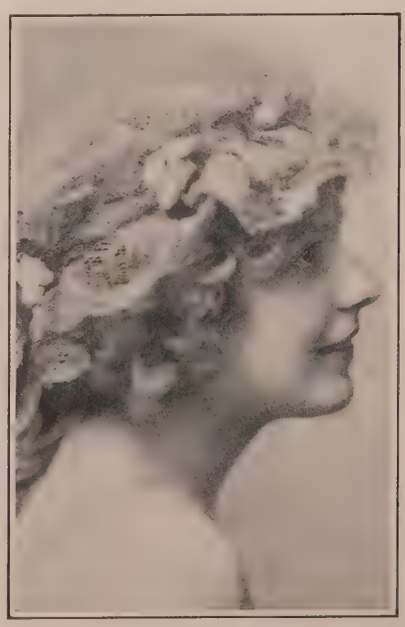
The Chatham Theatre, on the west side of the street, between Roosevelt and James, was opened by Tom Flynn in 1839, the character of the plays being high and the actors excellent. The playbills contained such names as Booth, John Sefton, Placide, Forrest, Charles Thorne, Wallack, Celeste, and others.

Here, some historians aver, Edwin Booth was suddenly thrust upon the stage to take his father's part on an evening when the sire was too drunk to go upon the stage. There was a fire in the house in 1859, and thereafter the place was abandoned to a lower class of drama. One of the successes of the theatre was a version of "Uncle Tom's Cabin," but it was no distinction in those days to have an "Uncle Tom's Cabin," for the piece was given all over the city; in fact, wherever there was a theatre.

Burton's Theatre, on the site of Palmo's Opera House, was situated at 39-41 Chambers Street. It was first opened in 1844, but the sheriffs were soon in possession because of a disastrous season. The management was assumed by Burton in 1848, with John Brougham as stage manager, and during their régime many Dickens dramatizations were attempted. In 1876, the American News Company passed into the building.

The old Broadway Theatre, on the east side of the avenue, between Pearl and Anthony (Worth) Streets, in fact, 326-28 Broadway, was modelled after the London Haymarket. It was opened in 1847, and a long list of notable actors forms its roster: Henry Wallack, Lester Wallack, Murdock, Brougham, Forrest, Couldock, Davidge, Brooke, and Cushman. These names were to remain on Broadway for nearly half a century.

One of the chief distinctions of the Astor Place Opera House was the riot, which has been considered in a previous issue of the THEATRE MAGAZINE. It was opened in 1847, and theatrical politics killed its chances as a home for music. Tripler Hall was built on property owned by John Lafarge, on the west side of Broadway, nearly opposite Bond Street. Built originally for the appearance of Jenny Lind, it was also used for balls and lectures. Here it was that some of the most heated abolitionist meetings were conducted. Opened in 1850 as a playhouse, Hackett was its one-time manager. Rachel appeared on its stage in 1855. That same year the place passed under the management of Laura Keene, much to the bitter denouncement of the press and her associates. On the opening, "Prince Charming" was announced, but someone slashed the scenery as rehearsals were nearing completion.



INA CLAIRE

Recently seen as Prudence, the title rôle in "The Quaker Girl"

The house was known as the Laura Keene's Varieties, and here, in 1856, Miss Keene herself appeared in a garbled version of "Camille," the original version of which was played by Matilda Heron. The theatre had a brilliant career under various managers, in 1864, Edwin Booth, with others, undertaking his first business venture in the managerial line. This same year the three sons of the elder Booth were seen in a production of "Julius Cæsar." The house was burned to the ground, and on its site was erected the Grand Central Hotel.

In passing, we must mention Fellows Opera House at 444 Broadway, opened in 1850, and burned three times. From its stage emanated the fame of Wood's and Christy's minstrels.

Brougham's Lyceum, on the west side of Broadway, two doors below Broome Street,

met with great success during its first season of 1851. The Wallacks and the Davenports, Cushman and Maeder appeared here, and here also there came very near being a riot, due to public feeling over the Forrest divorce suit, which formed the chief topic in the papers. In 1852, the house passed under the management of J. W. Wallack. For many years to follow, the name of Wallack was to represent the best in theatrical management. In fact, Wallack's Lyceum was noted for its excellent Shakespearian productions; the actor manager, if anything, was English in his tastes, and he became a firm believer in the old comedy. Old-timers probably remember the appearance of E. A. Sothern as Armand Duval, quite a different rôle from Dundreary. When Wallack moved to the Thirteenth Street Theatre, the old playhouse he left went through diverse changes, and its history has to be followed under the various names of Music Hall, the New York Athenaeum, Mary Provost's Theatre, the German Opera House, and the New York Theatre. In 1865, John E. Owens was the chief attraction.

White BLANCHE YURKA
Recently seen as Vice in "Everywoman"

From now on we may look for the amusement centre around Fourteenth Street. Many of Daly's New York comedies give the society atmosphere of that time, and as the Metropolitan Opera House is now the centre of the whirl of social things, so the Academy of Music, opened in 1854, was the centre then. It is useless to enter minutely into the career of that famous house, now given over to cheap stock and moving pictures. We are familiar with the occasional appearances of well-known stars there to-day, and Mr. Daniel Frohman is still of the belief that here a People's Theatre would be an excellent financial venture. In those days, Grisi, Clara Louise Kellogg, Janauschek, Nilsson, Salvini, Rossi, Patti, Theodore Thomas, and a coterie of other stars were featured there.

The real Laura Keene's Varieties, situated at 624 Broadway, above Houston Street, was opened in 1856. An excellent company was maintained, and though Miss Keene was inclined to be exacting, many successes were achieved. Perhaps the most surprising one was "Our American Cousin," in which the laurels were quite taken away from the other actors by the eccentricities of Sothern as Dundreary. Joseph Jefferson was in the cast.

White MARGUERITE CLARK

Mrs. Wood's Olympic flourished on the same site in 1863. Davidge, Stoddart and Clarke appeared there, as did also Charles Wyndham, fresh from the Union Army at Gettysburg. Augustin Daly assumed the management in 1877.

The People's Theatre, near Spring Street, at 199 Bowery, was managed by Tony Pastor in 1868. It has now been turned into a Hebrew Theatre, but then it produced such plays as "East Lynne," "Davy Crockett," "The Two Orphans," "The Shaughraun," and "The Silver King." In 1889, E. H. Sothern appeared there in "The Highest Bidder."

We are now sufficiently "up town" to give the theatres only a passing notice, for they are no longer forgotten; they have simply been replaced. As the theatres moved farther up Broadway, the theatrical district became more concentrated. This may be bad for business, since congestion is never a good phase of any enterprise.

The New Bowery, two blocks from the Old Bowery and near Hester Street, existed from 1859 to 1866. The Irving Place Theatre began in 1860 as Irving Hall, but its use was superfluous as a ballroom after the erection of Steinway Hall. The new building erected on its site was at first called the Amberg Theatre (1888), and in 1893 Conreid assumed the management, raising its standard as a home for German drama.

Wallack's Thirteenth Street Theatre was opened in 1861, and its brilliant career has become part of the history of the Wallack family. After Wallack deserted it, the name was changed to The Star. From 1883 to 1899, a long list of brilliant stars accumulated. The familiar brick structure was torn down in 1901, the audience on the final curtain singing *Auld Lang Syne*.

Wood's Minstrel Hall was situated at 514 Broadway, on the east side, just below Spring Street. It had once been used as a synagogue, but in 1862 was given over to cheap amusement of the spectacular sort. In 1867, it was known as Wood's Theatre Comique.

The Athenaeum, at 728 Broadway, opposite Waverly Place, was once a church. In 1873, Daly assumed the management for a short while, but its history stretches as far back as 1838. He also managed the Fifth Avenue Opera House in 1869, after John Brougham had tried the management. In 1870 Clara Morris appeared there. The house burned down in 1873, and Daly took his company to the Worrell Sisters' New York Theatre on Broadway at Eighth Street.

The site of Daly's Fifth Avenue became the site for the Madison Square Theatre, whose brilliant history, beginning with Steele Mackaye's ownership in 1879, has been partly sketched by Daniel Frohman. Holland, Mansfield, Hoyt, and all the well-known stars, too well known to be forgotten even by a new generation, began to gain ascendency in that small playhouse. The theatre has only recently been obliterated by a huge office building—a huge

(*Continued on page viii*)

White LOUISE CLOSSER HALE

Mr. Jahoda and Mrs. A. Smidt in "Mademoiselle Tourbillon"

Josephine Kaspar in 'The Doll's Fairy"

Mr. K. Hrbek and Miss T. Černá in "Na Kozlanském Klepáci"

Real Bohemia in New York

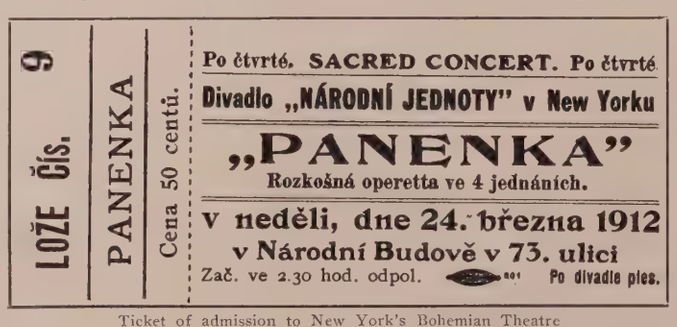
EVEN though the number of playhouses in America may not be a sign of popular response to the drama (for the American people are apt to be passive rather than active in art), there is a rather extensive colony very near the heart of New York where the stage represents a really serious part of the daily life of the people. Here, in the Bohemian section of the city, between, say, Sixtieth Street and Ninetieth Street, on the East Side, the butchers, the bakers and the candlestick-makers have for twenty years been actively engaged in producing all sorts of drama, the profits of which are devoted to charity and to the perpetuation of the dramatic work itself. On the stage of the three theatres that this interesting people have established, the saloon-keeper becomes a priest, the grocer a baron, the real estate operator a begger, and all his friends and customers, his debtors and creditors, come to see him on Sunday afternoons, playing his part with the other volunteer actors and actresses—and most of them playing remarkably well.

The Bohemians seem really to play for pleasure, but they take their pleasure seriously. At the native jingoistic melodrama, and at the ultra modern musical comedy alike, the whole of some very large families are to be seen. Sometimes the baby is taken along, and the entire pit (there is nothing but pit) is nearly always crowded. The audiences are attentive, and the smoking of the *pater familias,* which is universal, does not appear to annoy.

The first theatre established by the fifty thousand Bohemians in New York was in Fifth Street, and was little more than a huge hall with a small stage at one end of it and weird, tall pictures on the walls, huge wooden, or imitation wooden, rafters across the ceiling, with flaring gas lamps hanging here and there upon them. Later on a theatre of something of the same sort was built in Seventy-first Street, and then the large national Bohemian hall in Seventy-third Street, but the best company at present gives its performances in Sokol Hall, which was established by the Sokols, a large Bohemian society, a kind of national guard of Bohemia, which has schools and gymnasiums and hospitals and is very wealthy, and some day aims to bring about the rehabitation of Bohemia on an independent basis. Sokol, we are told, means falcon, and the falcon is the national bird of Bohemia. Every five years this society meets in Prague, and this year, which happens to be the time of meeting, the American branch of the society has chartered an entire steamer from the Holland-American Line, and for the first time in many decades a ship on the high seas will fly the Bohemian flag. Toward all these patriotic demonstrations the Austrian government is using the wisest kind of policy: that of giving many concessions and tolerating all things. Except for this, the Bohemians declare, she could not retain her control.

Realizing the feeling at work in the spirits of this people, we can easily understand the quivering enthusiasm and the tearful tremors under which the audiences view performances of "Psohlavci," the national Bohemian tragedy, whenever these are given. This title is the name of a tribe, and means "the head of a dog," and it deals with the story of the war against Germany just before 1621, when Bohemia lost its independence. From that time until about 1848 the country was completely dominated by Germany and its language was entirely lost, except in a few of the outer provinces. The heroes of the play are the Chods, who, according to legend, possessed a charter from the King of Bohemia to walk the borderland between their country and Germany and to defend their people from German invasion. Of course, these patriots occasionally crossed the border, and about 1845 the Emperor of Austria heard of their assaults on the Germans. So he revoked the charter, and their hero (who is the hero of the play) was hanged.

When this scene takes place in the drama there is universal weeping all over the house, and even *blasé* New Yorkers cannot help being thrilled by the nationalistic spirit that has come down through so many generations of oppression. As the curtain descends on the final act the applause is simply terrific; applause such as one never sees equalled in



Ticket of admission to New York's Bohemian Theatre

New York, except, perhaps, at the performances of Orleneff in Russian, when, with a tortured wriggle and the accents of a little child, he finally gives way to a softening grain in the last scene of Ibsen's drama, "Ghosts."

Tragic moments are not, however, the only ones that are enjoyed by the Bohemian theatre-goers, for during the past month they have given several performances of the "Lustige Bauer," a new musical comedy by the author of "The Merry Widow," of which Messrs. Klaw and Erlanger have the American rights, and which will appear on Broadway in more expensive accoutrement next year. This play has been translated from German into Bohemian by Mrs. Prusa, who was herself an actress in Bohemia, but with whose figure American life seems to have agreed too well to permit her continuing to take any serious rôles. The particular delight of the audiences in this piece was a little child of ten years of age, named Bertha Kauders, whose mother was an actress in Bohemia and whose father is a bookkeeper in a beer-bottling business. She played the part of a young boy in such farcically adequate fashion as to convulse at least three audiences in three successive weeks. The prima-donna rôle was played and sung by Josephine Lier, who has graduated from an American dramatic school and has an exceptional voice. Miss Lier, we learn, is a bookkeeper in a factory in Seventy-second Street, and Albert Tvrdy, who takes one of the chief men's parts, is a bank clerk on First Avenue.

Miss Masopust as the Doll's Fairy

Other plays that have been given by the performers at Sokol Hall are "Puppenfee" ("The Doll's Fairy"), "Mademoiselle Tourbillon" (which was translated from the French), "The Two Orphans," "The Clouds" (by the most popular native dramatist, Kvapil), which last year was produced in an English translation by Charles Recht at the Bijou Theatre under the direction of Julius Hopp; "The Iron Master," by Ohnet, and a great many performances of "Alma, Wo Wohnst Du?" which Mrs. Prusa translated from the original French. This great variety of repertory has all been given during the present season, and the variety of outside activity in which the various members of the casts engaged was quite equal to that of the plays which they produced. In the Sokol Hall company alone one part was taken by a butcher, one by a button manufacturer, one by a fern dealer, one by a piano salesman, another by a barber, and still another by a candy chef. All the rehearsals are held after business hours, many of them not starting until half-past nine or ten o'clock in the evening, and all of them directed by fellow workmen of especial talent.

Most of us know practically nothing about the real Bohemians. We imagine that they are some outgrowth of the gypsy tribes that invaded Paris generations ago, and that were called Bohemians as a term of reproach. As a matter of fact the real Bohemians ought to be called Czechs, and not Bohemians at all. They are an important element in New York, Chicago and many other parts of the United States. They have, among other things, two daily newspapers, one socialist weekly, one free-thought monthly, one anarchist paper, a free school in New York of eight hundred attendants, and a large press association, with its main office in Chicago, which sends out news on Bohemia and Bohemianism to the other newspapers of the country. The Bohemians are an unusually "radical" people, but not in the way in which they are generally supposed to be. They are interested in thought of all sorts and in art of many kinds, and they are lacking in much of our American prudery. To that extent our usually prejudiced conception of "Bohemia" justly applies to them.

B. Russell Herts.

A group of New York Bohemian players. The entire cast of the Sokol Hall Company

Playhouses in Shakespeare's Day

WHAT were the London theatres like in Shakespeare's day? This is a question of necessary interest, which many scholars and historians have asked and sought to answer. The evidence, as in most matters regarding the poet who is at the same time the world's greatest, and in many ways most mysterious, is fragmentary and unsatisfying. Everybody has seen the pictures of tower-like, circular or octagonal buildings, taken from old maps of London and variously labeled the Rose, the Swan, the Hope, or the Globe Theatre. Nearly all of these pictures show the figures of men and women standing about, close to the wall; and, if their stature be taken as a scale, it would seem that the edifice was, in each case, ridiculously small. Indeed, if the manager could have crowded twenty such spectators into any one of these playhouses, he would have had to presume very boldly upon corporeal elasticity.

We have some data, however, regarding several Elizabethan theatres, and our conviction that these old drawings are absurdly disproportionate is thereby confirmed. Nevertheless, estimates of the seating—or, more usually, standing—capacities have greatly varied, ranging, in fact, from three hundred to twelve hundred. One investigator has even gone so far as to conclude that the Fortune Theatre had room in it for nearly three thousand people, but the evidence upon which he bases this hasty opinion is most untrustworthy.

From a painting by Edgar Bundy

THE FIRST PERFORMANCE OF "THE MERRY WIVES OF WINDSOR"

At all events, there were more than a dozen of these playhouses in London, at or near Shakespeare's time, including, in addition to those already mentioned, the Theatre, the Curtain, the Blackfriars, the Whitefriars, Paris Garden, Newington Butts, the Red Bull, and the Cockpit. The Globe, of course, is the most famous of them all, for it is most closely associated with the Bard of Avon. We know about when it was erected, through a bond dated December 22, 1593, given by Richard Burbage, the celebrated actor, to one Peter Streete. The building was of wood, hexagonal without, circular within, and open to the weather, except for the "upper" part of the stage, which was covered with a thatched roof. The aforesaid Peter Streete, having satisfactorily demonstrated his theatre-building capacities, was given the contract five years later, in 1599, to erect another playhouse on the same plan. This was the Fortune, in Golding Lane. It was constructed for Messieurs Henslowe and Alleyn, the one a manager, the other an actor; and it was somewhat more ornamental than the Globe. The latter was indeed a primitive structure, having but two doors, one each to the auditorium and to the dressing-room. It has been thought that it got its name from a possible sign representing Hercules or Atlas supporting the globe, with the motto: *Totus mundus agit histrionem,* which surely is something like saying, "All the world's a stage."

At all events, the first Globe Theatre had a brief, if glorious career, and certainly a brilliant end. This latter occurred on St. Peter's Day, June 29, 1613, and good Sir Henry Wotton may be allowed to tell the story in his own picturesque words: "Now to let matters of state sleep," he wrote to his nephew three days after the event, "I will entertain you at the present with what hath happened this week at the Bank-side. The King's players had a new play called 'All Is True,' representing some principal pieces of the reign of Henry the Eighth, which was set forth with many extraordinary circumstances of pomp and majesty, even to the matting of the stage; the knights of the order with their Georges and Garter, the guards with their embroidered coats and the like: sufficient, in truth, within a while, to make greatness very familiar, if not ridiculous. Now King Henry, making a mask at the Cardinal Wolsey's house, and certain cannons being shot off at his entry, some of the paper, or other stuff wherewith one of them was stopped, did light on the thatch, where, being thought at first but an idle smoke, and their eyes more attentive to the show, it kindled inwardly and ran round like a train, consuming, within less than an hour, the whole house to the very grounds. This was the fatal period of that virtuous fabric, wherein yet nothing did perish but wood and straw, and a few forsaken cloaks: only one man had his breeches set on fire, that would perhaps have broiled him, if he had not, by the benefit of a provident wit, put it out with bottle ale."

Another writer of the time gives a similar account, adding, "It was a great marvel and fair grace of God, that the people had so little harm, having but two narrow doors to get out." The following spring the Globe Theatre was rebuilt, and a poetaster of the period burst into verse:

"For where before it had a thatched hide,
Now to a stately theatre 'tis turned."

Tile, instead of straw, was doubtless employed for the roofing; but the walls were still of wood. It was in use for thirty years, and then, much out of repair, was probably torn down. After the Restoration, when the theatres were all re-opened, nothing more is heard of the Globe.

Meanwhile, there was the Fortune, in Golding Lane, built by the same carpenter and on the same plan, but square inside and out and of a cross-timbered plaster construction. Its dimensions were eighty by eighty feet without, and fifty-five within. Its foundation, of piles, brick, lime, and sand, was to extend at least one foot above ground. Each side of the quadrangle, then, gave twelve and a half feet of space for the "rooms" or boxes, galleries, and staircases in front and for the "tiring-house" behind. There were three tiers of these boxes and galleries, respectively, twelve, eleven, and nine feet high. The total altitude of the structure, therefore, was thirty-three feet above ground. To picture a building of such dimensions, or one like it in plan, even if circular in form, as if it were a tower, the height of which was equal to, or greater than its diameter, is manifestly absurd. The "gentlemen's rooms" and the "two-penny rooms" were to have four divisions, and, together with the staircases and passages, were to be plastered and ceiled. Other "rooms," furnished with seats and floored with deal boards, and the "stairs, conveyances and divisions," were to be the

(*Continued on page ix*)

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FAY TEMPLETON

(*Continued from page 24*)

stage for a time? Hasn't it given you a new perspective?"

Miss Templeton nodded in her serious way—when off the stage. "I don't believe I have lost anything. I think I can do the best work of my life now. I have an idea for a play, and a playwright is interested in it and may develop it for me. It is a comedy, but has tears in it. And that is what wins, because that is life. When I sang 'Rosie' people asked me why I sang two or three of the lines as though I were going to burst into tears. 'Because,' I answered, 'that is the way Rosie would have felt.'

"My coming back to the stage was the result of a joke. I heard that they were reviving 'Pinafore.' I said 'I should like to play Buttercup.' The friend said, 'Why not?' and I dismissed the idea with a laugh. But it had started interest in the matter, and an offer came. I hesitated—and accepted, as one usually does. Then this offer came with all its sentiment—and money," she said with earnest candor.

"But how strangely people talk about it. They say to me, 'Why, you haven't changed,' and of Miss Russell, 'She looks just the same!' Why shouldn't we be the same? Did audiences expect us to come on with a crutch?"

The cat rolled over and yawned. The dragging sounds and the noise grew louder, and the profanity more picturesque. I arose, and Miss Templeton rose also, and with an air of relief. I had heard she didn't like interviews. Now I knew it.

"Did you get that list?" she asked anxiously. "First you must have a fair knowledge of all branches of acting. Second——"

"Yes, thank you. I have it all."

Her head, crowned by a fashionable mauve hat, leaned to one side. She eyed me quizzically. The brilliant, half mocking eyes flashed their signal of the Fay Templeton audiences see. For a half hour I had been seeing another Fay Templeton unknown of the public, the woman who, the night before, when begged to take a chance, a dollar apiece, on a pearl necklace that was being raffled for a sister player who had fallen upon lean, anguished times, had sent out a hundred dollars and a "God bless you." The first is worthy all admiration. The second tugs at your heartstrings and impresses the value of the big realities of life.

ADA PATTERSON.

FAMOUS WOMEN

(*Continued from page 26*)

The killing of Marat provides one of the most dramatic stage entrances that were transpired in reality to be re-enacted by women of the stage in a later century. The scene could not have been set in a more tragic manner. The audience knows that the old dog is nearing his end. It looks intently upon the little girl who has concealed a carving knife in her chemise. They have an interview, consisting of crisp, sharp words, every one weighed with fatality. Endeavoring to draw near him, she shows that she has knowledge of things as they are transpiring by telling him that the Girondists are plotting at Caen. Perhaps she gives him a moment to prepare for the end—perhaps she accuses him of his crimes, as she approaches the tub. Then quick as a flash she flourishes the knife above his head and plants it deeply in his body. He wails and cries for help. Charlotte stands erect and defiant, waiting to be led off to her punishment. Men will wreck their vengeance, but she believes that Heaven will bless her, and the people of France will know that she gave herself to them.

So she was led away to the knife and beheaded amid the clamor of the mob. It was a more thrilling scene than that similar episode in the same city when Dubarry went to the same death. One had squandered money from the royal treasury and was a licentious panderer to a king's whims and passions. The other was a pure and radiant maiden, whose brain was fired with a desire to do something to relieve the suffering of her countrymen—an innocent convent girl, whose feverish ambition to lessen the burden of others caused her own destruction. There could be no greater "acting part," and if the day of romantic and historical drama returns, there is no doubt that even greater interest than any previous time in history, the story of Charlotte Corday will be acceptable to theatre-goers and most welcome to the actress who has the opportunity to characterize the heroine, and to the actors playing the principal male parts surrounding her tragic history.

ARCHIE BELL.

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—MILO.

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THE MOVIES

(Continued from page 22)

written by Tom, Dick and Harry, street-car conductors, salesladies, so that a "union" to be effective should embrace practically the entire population. It is claimed that the motion pictures have added sixteen million people to the regular theatre-going population.

Each company receives about 100 scenarios a week, and about 5 per cent. pass muster, and are accepted—those rejected being too criminal in character or inexpert in their form for motion picture use.

Some of the film makers also have many of the principal magazines under a yearly subsidy, which gives them first call on the materials for plays of anything printed in these magazines.

There is in New York a censor committee to keep in check such film makers whose conscience is not above earning a penny by pandering to the criminal instincts of a certain class of patrons of these shows. That they do an immense amount of harm in the child life of the nation is not open to argument—infinitely more than in the individual cases where the children act under proper supervision upon the stage. Statistics also show that these theatres are such a fascination to children that it is almost impossible to keep them in to study their lessons.

But the makers of these films and their clients, the managers of the motion picture houses, have discovered that their patrons are demanding more complete plays than may be developed from a mere scenario. So they are offering all kinds of prices for the developed plays of the regular theatres. Some of these figures are astonishing: $50,000 for the rights to "The Garden of Allah;" $25,000 for the rights to the Liebler & Co.'s centenary production of Comyns Carr's version of Charles Dicken's "Oliver Twist," with Nat Goodwin, Marie Doro, Constance Collier, Lyn Harding, Fuller Mellish and other distinguished players in the cast, and other prices like $5,000 for "Trilby;" and sometimes the best plays are boldly "pirated" by the motion picture makers, resulting in great loss to the producing manager and author.

To the actor the motion pictures have been a God-send, because many hundreds of the profession have found lucrative employment in these bad seasons in this new stage-work, acting without words—in a way a return to the pantomimic form. And also men and women who were on general principles misfits in their profession have drifted into this work. Some of the producing managers are now making their contracts with their actors forbidding them to "act" for motion pictures, and also refusing to engage any who may have previously engaged in this class of work. They are less particular in this respect in Paris, where Pathé Frères have had some of the most important people on the French stage acting out their motion picture dramas, and that is the one prime reason why our motion pictures of photo-plays are inferior in the "acting" to the foreigners. Our film makers won't pay our best people the salaries they are entitled to, *i. e.*, they want it all for themselves.

The most prominent managers who have made great fortunes, and very quickly, too, out of the game, are Wm. Fox, Martin Beck, and Marcus Loew. Of these it is said Beck was a bartender in Chicago and Loew a furrier in a small way in New York. It is said that David Belasco and David Warfield are heavily interested in some of these motion picture houses. Wm. A. Brady is also deeply interested.

These motion picture houses, combined with vaudeville, have proven the fiercest competion the regular theatres have ever experienced. The managers have not known how to meet it. In building new playhouses, their one thought has been to build for the rich, not realizing that those with 25 and 50 cents to spend for an evening's entertainment have increased in the ratio of 100 to the one who has $2 to pay for his theatre seat. Prices should be reduced, not where the rich seat themselves, but galleries should be reduced to 25 cents, Wednesday matinées to 15 cents, and then put up the $2 seats to $2.50, say, for the first rows in the orchestra, reduce the first balcony seats and so on. This would perhaps strike a lower average for the seating capacity of each theatre, but it would stimulate business and meet the motion picture houses on debatable ground.

My thanks are due for much valuable information to Joseph Jackson and Howard Kingsmore, of the Philadelphia *Public Ledger*, and H. A. D'Arcy, of the Publicity Department of the Lubin Mfg. Co., of Philadelphia.

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Francisque Sarcey, in *Le Figaro,* said:

"Here is a book which is talked of a great deal. I think it is not talked of enough, for it is one of the prettiest dramas of real life ever related to the public. Must I say that well-informed people affirm the letters of the man, true or almost true, hardly arranged, were written by Guy de Maupassant?

"I do not think it is wrong to be so indiscreet. One must admire the feminine delicacy with which the letters were reinforced, if one may use this expression. I like the book, and it seems to me it will have a place in the collection, so voluminous already, of modern ways of love."

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FORGOTTEN THEATRES

(Continued from page 29)

structure which totally destroyed the last vestige of the old looking appearance of Twenty-third Street and Broadway.

The Fourteenth Street Theatre was first called the Theatre Française, when it was opened in 1866. Here Ristori and French opera flourished. Here Fechter and Clara Morris and others graced the boards. Here Forrest made his last appearance, well-nigh forgotten by a fickle public. In 1879, the name of the house was changed to Haverly's Theatre, and in 1886 it entered upon its more recent career, though its last phase is motion pictures.

Wood's Museum afterwards became Daly's Theatre, and was opened in 1867. In 1879, Daly began his brilliant régime, succeeded by Frohman and then by the Shuberts. The Grand Opera House was erected in 1864, and in 1872 was managed by Daly. The New Fifth Avenue, now Proctor's, was leased by Daly in 1873, and there Fanny Davenport, Duse and Sara Jewett won applause.

In 1853, the present site of the Madison Square Garden, soon doomed to disappear, was the terminal for the Harlem railroad. In 1889 the new building was erected. Booth's Theatre was at the corner of Sixth Avenue and Twenty-third Street. Here Cushman made her farewell bow to the public. To-day the place is marked by a bust of Shakespeare, which hardly any of the busy shoppers notice outside the second story of McCreery's store.

The Union Square Theatre, on the south side of Union Square, erected in 1871, had a brilliant record under Palmer's management. In 1893, the place passed under the régime of Keith.

The Park Theatre was on the east side of Broadway, between Twenty-first and Twenty-second Streets. Opened in 1874, it was burned to the ground in 1882. In 1876, it introduced Abbey as a theatrical manager. Sothern, Robson and Crane, Lotta, John T. Raymond, and Frank Mayo, appeared on that stage.

The Eagle Theatre, on Sixth Avenue, between Thirty-third and Thirty-second Streets, was opened in 1875. It sheltered Mansfield, Robson and Crane, Bernhardt and Lotta. In 1901, it passed under the excellent management of Mrs. Fiske with her Manhattan Theatre Company. Thereafter it was sacrificed to moving pictures until Gimbel's store swept it away.

The Bijou Theatre, inaugurated in 1884, was opened in 1878 as the Brighton Theatre. The present Wallack's began in 1882, and has maintained an average standard, though its brilliant days were under the régime of Wallack and Palmer. Strange to say there are not many plays of the present that can live so far downtown as Thirtieth Street. But who would not go there even now to see such stars as Mary Anderson, Jane Harding, Bellew and Potter, Coquelin and Wallack. Surely any big actor can draw to any locality.

There used to be a colosseum in 1873 on the site of the present Herald Square Theatre. An aquarium, a circus, and a panorama attracted the crowds. In 1883, a new building was erected and called the New Park Theatre. Minnie Maddern was then attracting notice. In 1885, Harrigan assumed management. In 1895 it began its recent career, Mansfield, "The Heart of Maryland," "Pudd'n Head Wilson," "The Only Way," and other successes being presented.

The Broadway Theatre opened in 1888, and though old-fashioned in its architecture, is right in the heart of the theatre district. The old Lyceum, erected in 1885 by Steele Mackaye, had a brilliant record, recently set forth in Daniel Frohman's published reminiscences. The last performance was on March 22, 1902.

The Metropolitan Opera House was erected in 1883, and began under the management of Abbey and Grau. The Casino was built in 1882; the Garden Theatre opened in 1890; the Empire in 1893; the Harlem Opera House in 1882; the Garrick Theatre under Harrigan in 1890, under Mansfield in 1895. Abbey's Theatre opened in 1893, and its name was changed to the Knickerbocker in 1897.

Bear in mind that these are now considered old theatres. Times Square is dotted with new playhouses, and the cry is still they come. The pity of it is that the history of any one of the forgotten theatres is difficult to trace, and it is hoped that the manager of the present will keep a yearly record of his house for whatever tradition our stage may have in the future.

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SHAKESPEARE'S DAY

(Continued from page 32)

same as in "the late erected playhouse on the Bank" called the Globe. The stage was forty-three feet wide, and it projected into the middle of the "yard" or pit some twenty-seven feet.

Pains were taken to avoid a repetition of the Globe conflagration: tiling was used for all roofs. Yet a similar fate ultimately overtook the Fortune Theatre, for it was burned in December, 1621. John Chamberlain wrote about it to Sir Dudley Carleton: "On Sunday night here was a great fire at the Fortune, the first (foremost) playhouse in this town. It was quite burnt down in two hours, and all their apparel and play-books lost, whereby these poor companions are quite undone." Doubtless the fanatics of the time saw in both catastrophes a direct manifestation of heaven's wrath upon an evil and ungodly business!

Following the usage of its forerunner, the Globe, the Fortune Theatre was equipped with a sign illustrative of its name. This may have been either a picture or a statue; at any rate, one reads in Heywood's "English Traveler":

"I'll rather stand here
Like a statue in the forefront of your house
Forever—like the picture of Dame Fortune
Before the Fortune Playhouse."

It was the Lord Admiral's Company that tenanted this theatre, from its opening in July, 1601. Previously they had acted at the Rose, on the Bankside, and had been successful enough to warrant the erection of a new playhouse. Edward Alleyn, the "star," was in this venture evidently in partnership with his father-in-law, Philip Henslowe, the manager.

Little more is known of the other theatres in Shakespeare's day. The Red Bull, built about 1608, was less fashionable and complete than the Fortune. An old drawing, dated 1672, gives us an idea of its stage, a narrow platform lighted with two chandeliers and a half-dozen footlights, with a curtained entrance at the rear and a gallery above from which the spectators looked down at the backs of the players. As the pit extended above the two sides and the front of the platform, it is apparent that the stage was almost as fully surrounded by onlookers as were the movable pageant-cars of earlier days.

When the first Globe was burned, in 1813, enterprising promoters hastily erected another playhouse, called the Hope, perhaps in the hope of profiting by their neighbors' misfortune. It prospered for seven or eight years, until the theatrical region had shifted some distance from its vicinity; thereafter it descended to bull-baiting and prize fights. Whatever playhouse existed at Newington Butts was probably one of the old bear-baiting ampitheatres remodeled. It came into theatrical use as a result of the plague, which drove My Lord Strange's men away from the Rose, through an order of the Privy Council, and kept them at Newington from June till December, 1592. The Newington Butts playhouse is mentioned in 1598 as built "in former times."

Curious, simple, barn-like structures all these Elizabethan theatres were, with primitive equipment, slight decoration and few conveniences. And yet on their bare stages were produced the most splendid dramas, with probably far greater effectiveness than they were given to-day. There was nothing to appeal to the eye, save the strutting players and their gorgeous costumes, inappropriate often to the times and places represented, but the sole concession to spectacularity. After all, men have ever preferred decorating themselves before adorning their surroundings. The stage effects would be to our realistic generation most laughable; but we have every reason to believe that nobody even smiled when Venus was let down in a chair from the top of the stage—a male Venus, at that!—and later thus drawn up again.

If it was a loss to realism, it was a gain to literature, this childlike simplicity of the Elizabethan theatre; for, as J. Payne Collier declares, "We owe to the absence of painted canvas many of the finest descriptive passages in Shakespeare, his contemporaries and his immediate followers. The introduction of scenery gives the date to the commencement of the decline of our dramatic poetry."

CHARLTON ANDREWS.

The management of the De Koven Opera Company has announced a prize of $1,000 for the best libretto of a light opera along the lines of "Robin Hood." Details of the conditions of the competition will be announced later, but it has been decided that the award of the prize will give the De Koven Opera Company the first option to produce the piece, subject to the usual royalties and the right to select the composer.

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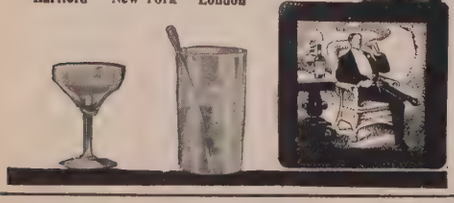

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THE FROLICSOME LAMBS

(*Continued from page 13*)

that wound up the Gambol; and "Gus" Thomas, with a megaphone in one hand, giving directions; and the score of the show in his other hand; and a sprinkling of comedians and tragedians, and wielders of the pen, sitting as an impromptu audience, this account of the rehearsal is far from complete.

While all this was going on, another "rehearsal" was going on in the Hudson Theatre, where the auction sale of seats was being held, with actors and managers acting as the auctioneers. The auction was not for the boxes or seats themselves, but for the privilege of buying them, the highest bidder then having to go to the box office and pay for the seats at the regular box office prices, in addition to what he bid for them.

Charles W. Gates bid $750 for a box, and then paid, in addition, the price of the box. On the opening night, Shepherd Joseph R. Grismer auctioned off a souvenir program, in which all of the performers and others connected with the Gambol had written their names, for $675 to Mr. Gates. The bidding started at $50, and was raised by fifties and hundreds until it reached that mark.

The first performance of the Gambol at the Manhattan Opera House realized $35,000, and on the week's tour, embracing two performances a day from Monday to Saturday night, one each in the following cities: New York, Washington, Baltimore, Atlantic City, Philadelphia, Brooklyn, Newark, Springfield, Boston, and back to New York, at the Century Theatre, for two performances, matinée and evening on Saturday, they realized $50,000.

If the actors and others engaged in presenting the Gambol had not volunteered their services, it would have cost The Lambs a large fortune. The combined salaries for one week of the stars in the Gambol would approximate $35,000, and add to these figures the salaries of Victor Herbert and his orchestra of fifty pieces, which can fill any theatre by itself at any time; and the salaries of one hundred prominent Lambs who command weekly salaries of $100 to $500; together with what it would cost to have a man like Augustus Thomas conduct the rehearsals, and Abraham L. Erlanger as the general business director, Frank McKee for a master of transportation, and a high-salaried press agent in each of the nine cities to which they flocked, all this coupled with transportation charges—the Lambs had a special ten-car train, containing two baggage cars filled with scenery, props and trunks, and a club car—and the cost of advertising! A conservative estimate of the total salary list and other expenses connected with the Gambol in its swing around the eastern theatrical pasture for the week would approximate considerably over $200,000, to say nothing of the cost of production.

To take part in the Gambol, and give their services free, many of the actors were obliged to make great personal sacrifices. Some of them closed their season ahead of time, and others broke engagements, vaudeville and otherwise. Robert B. Mantell closed his Shakespearian tour two weeks ahead of time in order to take part in the scene from Shakespeare, with music, "The Body of Caesar," and appear as Hamlet in "The Actor's Fund Fair" at the end; Wilton Lackaye cut an important vaudeville engagement, and many others made great personal sacrifices. Think, too, what any vaudeville manager in the country would pay David Warfield to do a "two-a-day" in his famous creation, "The Hat Peddler," which he did for The Lambs for nothing! He could get $10,000 a week if he would but say the word! And that knockout skit of Montgomery and Stone, "The Main Bout," what a winner that would be on the variety boards!

One of the most remarkable sights that this or any other country has ever witnessed was the old-time minstrel parade previous to the performance, in which all of the Lambs, headed by Victor Herbert and his orchestra, marched from the Lambs' Club down Broadway to Thirty-fourth Street and over to the Manhattan Opera House, each wearing a duster and minstrel parade hat. Think of it, with America's greatest tragedians as well as comedians, playwrights of the first order, astute theatrical managers, and Victor Herbert and his orchestra, parading through the streets to the theatre! As Wilton Lackaye remarked, "You could not get actors to do this in any other country. They would think it would hurt their dignity."

WENDELL PHILLIPS DODGE.

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Giants of the German Drama

(*Continued from page 8*)

exalted and condemned in turn, but unheeding the contradictory voices of his critics goes about his solitary way. Nor is this way a straight and unbroken one towards any one goal, but a rather devious and tortuous path full of surprises to those who would follow its course. Wedekind is considered the embodiment of "world-irony"; he has been called the Mephistopheles of modern German drama. He is the chronicler of animal instincts; he traces eroticism from its first awakening in the period of adolescence to its decline in senility; upon this theme he has built an amazing wealth of variations. But it is difficult to believe his serious intent, if at the height of a dramatic conflict he suddenly turns upon his audience with the grin of a gargoyle. Thus in "Frühlings Erwachen" he spoils the tragic effect by dragging into the end a hardened old cynic, who gives us his view of the tragedy witnessed. There is in the spiritual make-up of Wedekind something of the mountebank who loves to do stunts that startle his audience. With an almost perverse preference he loves to dwell upon the seamy side of life and to limn shady characters. His choice collection of adventurers, crooks and degenerates, male and female, is quite a remarkable literary Rogues' Gallery. When he turns the flashlight of his erratic humor on himself and attempts to reflect his own personality and experiences, he indulges in flights of fancy so capricious as to become grotesque. By these qualities he has come to be regarded as a modern romanticist of the type of E. T. W. Hoffmann.

Austria is represented in the German drama to-day by a group of writers standing apart from their northern colleagues in spirit and form. The Austrian temperament, with its curious blend of light-heartedness and world-weariness, of flippant pessimism and decadent elegance, determines the personalities and the work of Arthur Schnitzler and Hugo von Hofmannsthal. Schnitzler, the physician, has had an extraordinary opportunity to study humanity in its abnormal conditions, and naturally leans towards the pathological. His plays of modern society depict the life of the cultured classes of Vienna from the viewpoint of his medical profession and his esthetic creed. He is a critic of the conventional lies that enter into the moral code, and the prejudices of caste that disturb the most intimate relations of our social life. But he has also written some fanciful dramolets, and a play of the renaissance, showing remarkable imaginative and poetic qualities. Hofmannsthal, whose career has been recently briefly sketched in the THEATRE MAGAZINE, is an even more typical product of an effete hyper-culture. His range of theme is small, his types can be easily reduced to one model—himself. He cares for truth, the great criterion of modern art, only as means to an end, not as an end in itself. The effect of the work, be it pleasant or unpleasant, is more to him than its essence. But he is a consummate artist, a master of form and of wordcraft.

Hofmannsthal stands at the opposite pole of the revolution which German drama has gone through within the past twenty-five years. A comparison of his work with that of "Bjarne P. Holmsen" makes one aware of the large distance which it has traveled in that period. The partnership of the two men who, under that Scandinavian pseudonym, earned for themselves a permanent place in the literary history of Germany, if not in literature itself, was dissolved immediately after their first success on the stage. Holz has since written a play on almost conventional lines. Schlaf has turned from the naturalistic milieu-drama to the intimately psychological, in which action is merely suggested between the lines. All the late successes on the German stage have been in the nature of attempts to return to old standards, to vary the old manner, the limitations of which seem, after all, to work for firmness and strength of construction, a feature sadly lacking in the works of the young generation that had set out to revolutionize German drama. In a measure, this purpose has been accomplished. Never before has German drama presented such a variety of vital, absorbingly human themes, such a variety of convincingly real, living types. Never before has it been so distinctly of that suggestive, stimulating quality, which makes one think. While this may be a feature characteristic of any transition period, it is especially pronounced in the German drama to-day, and is not to be under-rated. With all its morbid excrescences and vague deviations into by-paths esthetical and pathological, this drama as an entity reflects the philosophy of modern Germany.

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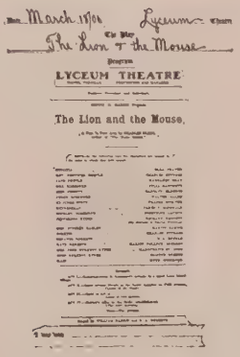

Specimen Pages

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Specimen Pages

THE THEATRE MAGAZINE, 8, 10, 12, 14 West 38th Street, New York

FISHING FOR LINES

(Continued from page 4)

(it was Walter Edwards) came near him. Of course, his "cues" went by the board. Mr. Edwards said the effect seemed to be just as good from the front, but it was decidedly embarrassing to others on the stage.

In many musical comedies the speeches written by the librettist do not seem to be essential to a proper understanding and enjoyment of the entertainment. This was curiously shown, not long ago, when a comedian who was called suddenly to the stage from his dressing-room—where he had been talking to a friend, and forgotten that he was due to appear on the scene—rushed on and delivered a rather long speech in the first act that belonged to the second, and which had no earthly connection with anything said or done in the scene where he placed it. But the audience seemed satisfied, and when the comedian had got his bearings he took up his part properly and the scene went through without a hitch.

Why it is that women are nearly always quicker than men to commit "lines" to memory has never been conclusively explained. That it is a fact, however, is generally admitted. The harassed stage director, trying to lick a new play into shape, knows, to his sorrow, that it is the men who halt and stumble, and "Beg pardon!" and intersperse exasperating "Ums!" "Ahs!" and "Ers!" in the text they are trying to deliver, and who are responsible for most of the mix-ups that disturb the rehearsal day after day. It is the hero, the villain, the "character" man, the "comic" and the "juvenile" who are to be found in the wings, when not required on the stage, hopelessly struggling with their defective memories over their dog's-eared "parts," and wondering why they cannot get their lines.

Standing serenely near them are the women—cool and calm—watching the work on the stage, and ready on the instant to take up their cues intelligently. No bothering with the book for them! They know *their* lines, bless you! Most of them have conquered not only their own parts, but have a pretty fair recollection of all the words in the others, from hearing them repeated day after day. That's the average actress for you. She may not have been letter-perfect at the first few rehearsals, but it is safe to say she has been far ahead of the men from the beginning.

GEO. C. JENKS.

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Victor Records

Freischütz—"Neou, yu il mé m'eschappe pas" (Caspar's Air)—Weber. This fine air, the only one allotted to the character of Caspar, occurs in Act I. Caspar, who is under the spell of Zamiel, the arch fiend, is plotting to bring his friend Max (a fellow forest ranger, who has just lost a shooting contest, and is therefore despondent) under the same influence, that his own life may be prolonged. He finally induces Max to meet him in the Wolf's Glen in order to receive the Magic Bullets, which he declares will always hit the mark. Max departs and Caspar gives vent to a fierce joy in this florid and dramatic number.

McCormack Sings a Famous Old Ballad—"Silver Threads Among the Gold"—Danks. The vitality of this old song is really astonishing. Written fifty-four years ago by the late Hart Pease Danks (1834-1903).

A New Zimbalist Solo—"Orientale"—César Cui. This young Russian virtuoso, who has just returned to Europe after a highly successful tour of America, found time before his departure to give the Victor some new numbers.

Hymn of Praise—"I Waited for the Lord"—Mendelssohn. The second of the Gluck-Homer duets is a fine example of that clear and melodious writing which has made Mendelssohn's oratorios rank next to those of Handel. The "Hymn of Praise" (German title, "Lobgesang") was composed for the Guttenberg festival of 1840, the present revised version being given in London some months later.

Scene and Duet from Carmen, by Matzenauer, Amato and Chorus. Carmen—"Se tu m'ami" ("If You Love Me")—Bizet. After the depressing close of the third act, the spirited chorus which opens Act IV is most welcome. The scene shows the exterior of the Plaza de Toros, or Bull Ring, in Seville, where an animated crowd awaits the procession which is soon to enter the ring.

This scene, as the orange sellers, hawkers of fans, ices and the rest, press their wares on the waiting crowd, is extremely gay, and affords welcome relief from the intensity of the drama.

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OUR FASHION DEPARTMENT

Photo by Schneider

A lovely afternoon gown in white mousseline, Terry cloth and Cluny lace

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MIDSUMMER FASHION FANCIES

THE present-day woman is so busily occupied with other matters that she cannot stop to pick up the many fashion notes furnished along her daily walks on our fashionable streets and in public places. Neither is it possible for her to devote the necessary time to gather the valuable hints in fashion's realm as suggested by the displays in the various shops.

Therefore, I will devote this chat to this subject, and tell her about some of the newest things I have noticed during the past few days.

First, there are the skirts. I saw many of the new paniers. These were mostly in the low, graceful draperies, and many novel ways of adding a bit to the width of the skirt were apparent. One very handsome afternoon dress of embroidered cream voile introduced the extra fulness in the form of a scant flounce of the voile attached to the side panels about half way up the skirt. These panels, by the way, were composed of exquisite motifs trimmed with black velvet buttons. The wide lace band that edged the sleeve frill was underlaid with the black velvet, and both the foot band and girdle were of the velvet, which is a strong feature of midsummer fashions.

Quite a few of the new plaited skirts, that do not swerve from the long, narrow figure line, were noticed, and French gowns were in evidence. These were distinguished by the normal belt line and the long sleeves.

The continued strong tendency toward the Directoire styles is noteworthy. This was apparent in the coats, in the development of the bodices, and in the neckwear.

The short, cutaway coats were often worn with fancy vestees and collars, those of cretonne being decidedly novel and smart. Several pretty Directoire suits, with the coat sharply cut away just below the bustline and, of course, the back considerably longer than the front, were worn with a blouse of white satin made up with revers which were worn over the coat, thus emphasizing the period of French history of which the men's costumes are now offering such strong style suggestions.

A large number of velvet collars and cuffs were seen. Of course you know that in Paris the smart dressers have been having velvet collars and cuffs on their suits of voile, charmeuse, taffeta, and even of linen. A navy suit had these of red velvet, which not only serves as a touch of brightness to the costume, but it is decidedly French, since blue and red is the present favorite color combination with the Parisiennes.

Photo by Schneider

A striking toilette in white lace and black taffeta

Photo by Talbot

Mlle. Marcelle Praince in a picturesque gown of two-toned green toile de soie, decorated with open-work embroidery

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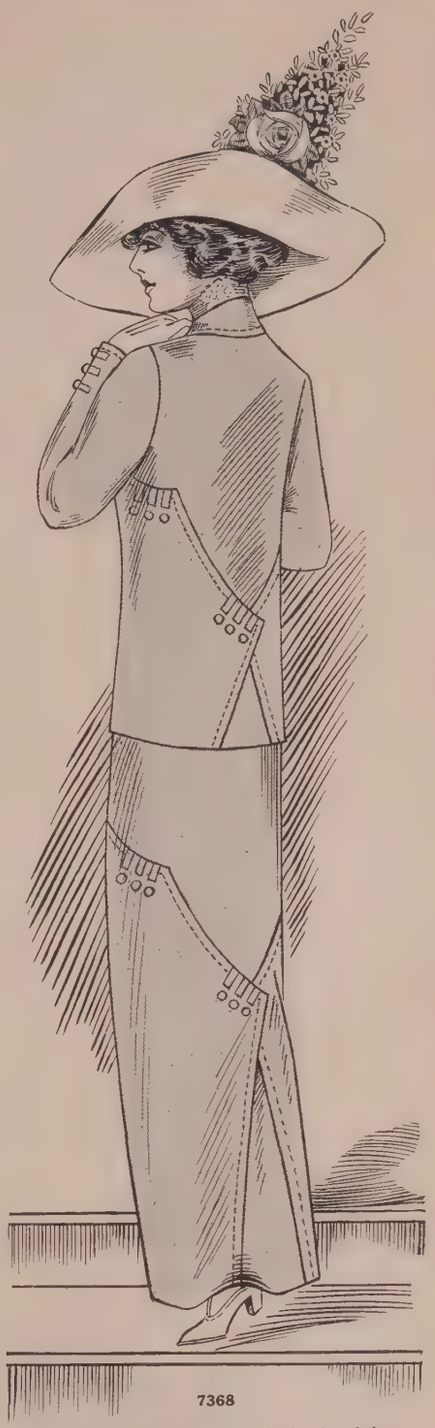

Fig. 7368. A smart tailor-made developed in blue serge. A natty touch is produced by tabs of white cloth combined with buttons of same. Narrow shawl collar of white cloth. The lower front and side sections of the coat and skirt are mounted on the upper portions and lap over at the back. Coat and sleeve, 50c.; skirt, 50c.

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Photo by Manuel
An effective model by Got-Villeroy in black charmeuse, with revers, buttons and straps of white charmeuse

The Directoire tendency was especially manifested in the neckwear, and many a girl's collar reminded me of the pictures we so often see of the Dauphin.

The shops are, therefore, making unusual displays along these lines. There are many modified styles, and the well-dressed summer girl can get a smart tailored stock of the Robespierre type made up of white piqué and black messaline. Tiny black buttons trim the front tab, which is finished off with a bow of the messaline, and these are only $1.25. A very pretty Directoire collar is of taffeta or satin, with frilled revers of dainty lace forming a V opening. These revers can be worn over the coat. They are $2.75. These collars carry out the high neck idea as prescribed by fashion, but with the coming of the real warm days, even this front opening will not give the desired comfort, and many women will continue to have the collarless neck finish on their lingerie dresses. For these there is a new accordion-plaited frill, which promises to supersede the long popular flat-plaited type. These frills are also used in the sleeves to fall over the wrist.

The influence of the Directoire period was also displayed in the lavish use of buttons of every sort. There were buttons of crystal, jet, horn, cut steel, velvet and material to match the gown, and they are all equally fashionable. Then, too, they were applied in numberless ways. I noticed a pretty development of this vogue in one of the several very handsome gowns worn by Miss Juliette Dika in "The Rose Maid." The afternoon gown of gray voile has a side panel of white satin, which is outlined its full length by small white crystal buttons, and the effect is decidedly smart.

Another of Miss Dika's gowns illustrates this season's lavish use of jewel trimmings. An exquisite creamy evening gown made up along plain lines is entirely studded with small flashing brilliants in an elaborate design.

One of Miss Edith Decker's gowns, in the same play, shows the fashionable vogue of using rhinestones as a finish to the bodice and coat edges.

And this reminds me of some beautiful Dutch collars that I saw in a Fifth Avenue shop the other day. They combined two new style points in that they are of black velvet, and have a studded border of rhinestones in design. They are lovely for evening wear, and make a nice finish for the light-colored gown. They are $4.95. Then for wear with the décolleté gowns there are black velvet bands with brilliant little rhinestones arranged in neat patterns. They are two inches wide, and sell at $4.50. Some are very heavily studded one inch wide bands of velvet, and are $5.50.

A costume displayed by Boné Soeurs has an open front tunic of black tulle studded with rhinestones, which is extremely effective over a white lace underdress.

Mentioning studded wearing apparel recalls a recent display of new hosiery I saw in a Broadway shop. There were some in white silk with a beautiful design in pearls along the instep. Others in black as well as white had pretty patterns in rhinestones, these being especially effective in the black. The prices were $9.85 and $11.75.

Photo by Felix
Mlle. Lucienne Gueth in a Paquin model of dark blue meteor, trimmed with velvet bows and white Maline lace

Right here I might mention a few style points regarding mid-summer hosiery. As a forerunner of the colored cloth boot tops that will be fashionable in the fall, there is now a large call for colored hosiery. These in shades to match the gown, and, worn with the popular pump, give the desired colored top effect.

The strong white vogue of this season has, naturally, created an unusual call for white hosiery, but the tans and grays, especially the taupe, are greatly in demand. Then, too, beautiful iridescent effects to harmonize with the changeable silks are seen. The firm mentioned, makes a specialty of matching samples, so it is possible to have the hosiery in harmony with every gown.

A high novelty in hosiery is the fish net stocking. The mesh is very strong, and the work is said to be difficult, hence the price is high, $25 a pair. They are very open, so a second underpair are necessary. These can be of any color silk and, when overlaid with the black fish net, the effect is really very charming.

In a Fifth Avenue shop I saw something very pretty in head-dresses. Tulle is the favorite material for summer wear, and this piece is composed of a wide plaited band of this material, finished off at the side with a long full pompon developed in a novel style. It is accordion-plaited and tapers to long points at the edge, which give it a feathery look, and is an excellent simulation of the now popular aigrette hair ornament. The price, $2.75, is not impossible either, as is often the case with the aigrette. The obliging saleslady informed me that these aigrettes will be made to order to match any costume, and then she called my attention to a headdress of tulle, wired to form a huge butterfly at the front of the head. The one seen was black over white tulle, and an aigrette of spun glass ornamented the "butterfly." These are $2.25. At a recent evening function a headdress that was greatly admired was finished off in front with tulle wired to form a beetle, the various attached jewels making it very realistic, as well as unusually attractive.

Photo by Talbot
Mlle. Juliette Clarens wearing a model by Paquin. It is trimmed with "Géma" lace, one of the successful novelties of the season

Photo by Talbot
Mlle. Delsart in a dainty frock by Jenny. It is of white voile, with collar, buttons and embroidery of blue

It is probably safe to say that never in the history of fashion has the demand for lace been greater than it is now, and the newest ideas favor the edgings rather than the bands, which we have so long preferred.

Redfern is showing a beautiful costume with a deep flounce of maline lace in a novel drapery effect upon the skirt, and a wide bertha of the same falling below the waistline in the back. An evening coat seen had the sleeves composed of 18-inch wide Chantilly lace frilled in the wide armholes, and they formed graceful sleeves that were underlaid with Royal blue hemstitched chiffon. The bottom of the coat was finished off with a plain band of the same lace edging.

The evening wraps for summer wear are very beautiful. One in steel-embroidered mistral voile, in King's blue over violet chiffon, has all the edges deeply banded with emerald green messaline, the front bands terminating in a long, pointed back yoke, at the edge of which the voile is slightly draped to give the capuchin effect. This most exquisite coat is $95. The newest evening wraps have marabout bandings at the edge, and the effect is soft and pretty.

The odd little colored jackets that are worn with the lingerie frocks are very pretty. One in Copenhagen blue satin, with deep

frills of shadow lace, has a novel fastening in the form of a boutonniere of pink and blue forget-me-nots encased in lace. This is $20. Another in white charmeuse has a postillion back and quaint puffing edges, and is $18.50.

The little taffeta mantillas that reach the waistline at the back, and extend in long tabs down the front, recall grandmother's wardrobe in the cedar chest. The little pinked ruchings that adorn the edges are very quaint. They are shown in plain and changeable taffetas at $9 and $11.50, the latter having long ends that are worn crossed to form a sash.

New scarfs of chiffon satin have recently appeared. They are in black and the lining is in white. Some have a single box-plaited frill at the edge, and are $11.50. Others have a double frill, and are $12.75. Then there is a plain hemstitched scarf of black chiffon satin, with the white lining that is serviceable as well as pretty, and is only $7.50.

Have you noticed the beautiful new chiffon veils? One in taupe, in the beautiful shimmering shot effects has a wide border in bright silver. It is $4.25.

The other day a smartly dressed woman, on board a departing steamer, received many glances of admiration. She was attired entirely in white, and over her chic white hat she had tied a veil that looked white over the hat, but gradually shaded out in the most exquisite blendings to a deep rose at the edge of the flowing hemstitched ends. I noticed these ombre veils in a prominent shop this week, and they can be had in all colors at $4.50.

Mentioning steamer wear reminds me of a very practical traveling hat I saw at an exclusive shop. It is of stitched taffeta in a medium shape. While a dressy hat, it can be tied down with a veil, and will permit perfect freedom in lounging. It can be had in all colors as well as in two-tone effects; for instance, the upward part of the hat is dark while the underbrim is light. and vice versa. These hats are $7.

Photo by Talbot

Mlle. Nelly Martyl wearing a chic frock by Mardel Robert in black liberty bound with mauve silk and combined with white mousseline and lace

A practical boudoir cap for traveling is known as the Pullman cap. It is of China silk, finished off with several rows of shirring at the bottom edge, in which a band of elastic makes it possible to adjust the cap tightly over the coiffure. A chou of the silk finishes off the top. These are easily made, and could match the kimono, but they can be purchased in all colors for $2.

Summer boudoir caps are of white net over colored chiffon. A band of flowered organdie terminates in a large bow of the same at the front, and lace medallions form a pleasing finish to the edge. They are $4.75.

The woman at the seashore will now soon be looking about for a new bathing cap. Those of taffeta gossamer are pretty, especially the plain silks with the Oriental borders. Then, too, those of the Pompadour silk, made up with a rosette at each side, are most becoming and also very attractive. They are $1.95 and $2.25.

In my visit to the shop I noticed a brassiere that the summer girl will appreciate for bathing. It is made up of a rubberized fabric, and is especially designed by a Fifth Avenue firm. It closes at the front with non-rustible glove clasp fasteners, and has the adjustable shoulder straps. It is well made, and is a neat, lace-trimmed brassiere that can be had for $2.

Another comfort for the summer girl is a hat especially designed for warm weather sports. The material, manilla, makes it extremely light in weight. The shape, a helmet, affords protection to the face, and a ventilating device around the inside crown band makes it a cool hat to wear, hence it is the ideal head covering for long wear, such as is necessitated in boating or riding. These hats are $5.

The silk glove has now attained such a stage of perfection that it has become the ideal summer glove, and is being worn by good dressers. I saw some lovely ones in silk lisle in open-work patterns to wear with long sleeves, and also pretty novelties in open mesh spun silk at $1.75.

Decorated arm lengths are a feature of this summer's gloves. Embroidered in stripes of fleur-de-lisle on a background of silk French knots, they are very pretty, and these are $3 a pair. The latest idea is the shadow embroidery, and these are shown in one and two-tone effects in pretty designs at $2.85. Some have dainty flowers painted along the arm, and are $2. One shop is showing a line of mitts in exquisite princess and Spanish lace. These are adopted by the women of individuality, and they are certainly a comfortable summer hand covering. They are $10.

In muslin underwear a prominent firm is showing a decidedly new combination. It has the princess drawers, but the novel feature is the deep Empire yoke, which makes it especially desirable for wear with the new low-busted corsets. It is beautifully trimmed with insertions of Valenciennes lace and embroidery, the belt being of several rows of lace, and it has the convenient front buttoning. A dainty model of this "Empire" combination is $3.00.

Ostrich neck ruffs are prominent at all summer resorts, and are now being shown in all colors as well as two-tone effects. They can be had as low as $6.95.

Mentioning ostrich reminds me of the lovely new crown bands that are now being shown. They have the extra long flues that make such graceful ostrich trimmings. They can be had in all colors at $10.50.

In an exclusive lace house I was shown many beautiful novelties, but what I found the most interesting was a bit of exquisite cluny lace in the form of a border for a handkerchief. These would make nice Christmas gifts, and the summer days in the country are ideal for this work.

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